

**NEWS: OLYMPUS XZ-1
DETAILS FOR 1ST TIME**



**JUST LAUNCHED:
E-PL2 + SILENT LENS**

Saturday 15 January 2011

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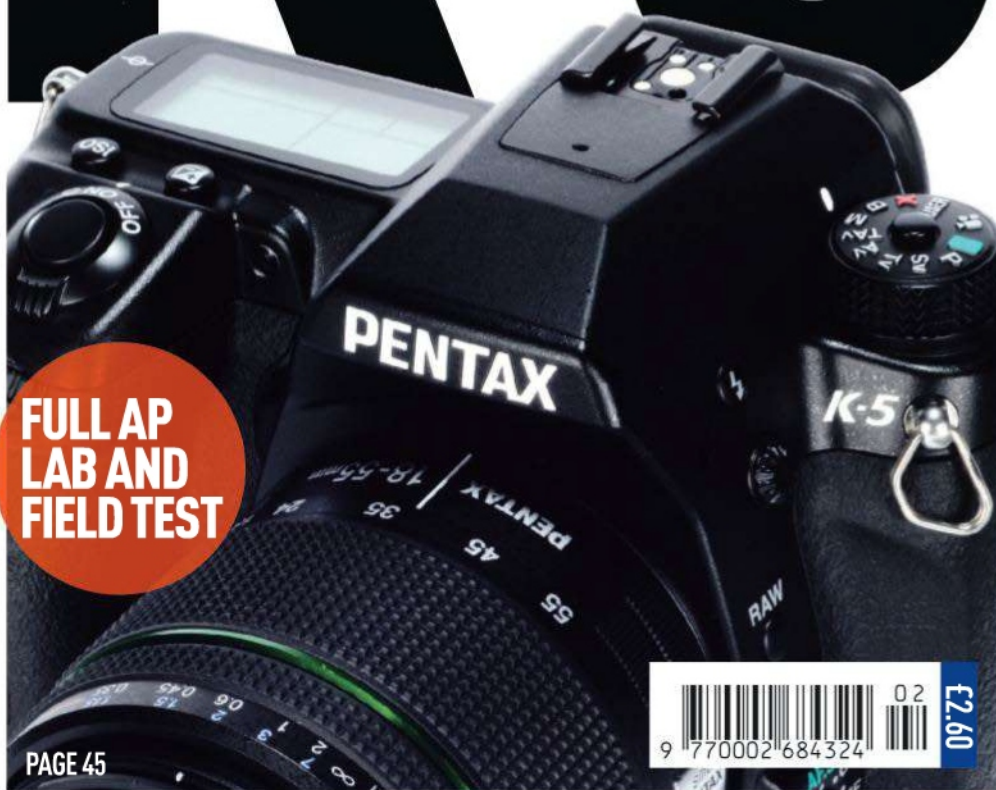
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**FULL AP
LAB AND
FIELD TEST**



PAGE 45



TRY A NEW PERSPECTIVE

How often do you look up?

EXPERT ADVICE



PAGE 21

FUJI'S 3D FINEPIX

Tested: the only REAL 3D camera



ON TEST

PAGE 52

FREEMAN'S TRAVELS

How to shoot a new country



REPORTAGE

PAGE 27

THE 35x ZOOM

Canon's SX30
PowerShot has
an amazing lens



ON TEST

PAGE 57

UP BEFORE DAWN.
DRIVE MILES TO THAT PERFECT LOCATION.
CHECK THE LIGHT METER.
SET THE F/STOP.
FIND THE ANGLE.
WAIT FOR THE MOMENT.
HOLD YOUR BREATH.
SHOOT.
UPLOAD.
CROP.
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FINE-TUNE THE SATURATION.
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Amateur Photographer For everyone who loves photography

ONE OF the popular English-language phrases I least like is the condescending 'jack of all trades, master of none'. It is something people say without really thinking about what it means, and is used so often to suggest that multi-functionality is a worthless state: if you don't specialise in a single discipline you are clearly no good at anything. It completely discounts the possibility that someone or something could be good enough for a range of purposes, without necessarily being exceptional.

The optically snooty often refer to zoom lenses as 'masters of none', dismissing them as a substandard non-alternative, and in doing so they deprive themselves of the utility such instruments afford

those who choose them. If the goal is a wide aperture and perfectly corrected aberrations then this can be excused, but these characteristics are often of limited importance.

Canon's PowerShot SX30 IS (see page 57) is fitted with something that might be considered the work of the Devil by some: a 24-840mm 35x zoom lens. Is there a valid excuse for the existence of that sort of lens? Perhaps convenience and functionality can be more important than absolute image quality. Can't they?



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 18 DECEMBER 2010 WE ASKED...

Do you use your flash outside?



YOU ANSWERED...

A Yes, very often	33%
B Yes, but only when it is sunny	15%
C Hardly ever	46%
D It never occurred to me to do so	6%

IN AP 25 DECEMBER 2010-1 JANUARY 2011

WE ASKED... How into photography are you?



YOU ANSWERED...

A Completely obsessed	18%
B It's a very important part of my life	51%
C It's something I enjoy from time to time	25%
D Photography is only my second hobby	4%
E I'm not really into it at all	2%

THIS WEEK WE ASK...

Is there a place in your kit bag for a 35x zoom?

VOTE ONLINE www.amateurphotographer.co.uk

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We're used to looking around us, but how often do we look up? John Freeman explains how a change of perspective can lead to beautiful images

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Michael Freeman has travelled the world producing photo stories for magazines and books. He tells Jade Lord about his latest trip to photograph the ancient trade route between Tibet and China

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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“ We won’t tolerate changes to copyright that result in our content being used for free... ” Rights fears, page 6



E-PL2 comes with 14-42mm lens • Boom market, says firm

OLYMPUS LAUNCHES PEN E-PL2 MICRO FOUR THIRDS CAMERA

OLYMPUS has launched its next Micro Four Thirds camera in the shape of the E-PL2 as it predicts UK compact system camera sales heading towards 40% of all interchangeable-lens cameras.

The E-PL2 will ship with Olympus's already announced 14-42mm lens, which is smaller, lighter and claimed to focus more quickly than the current version.

Out this month priced £549 (including lens), the 12.3-million-pixel E-PL2 features a 'bigger, brighter LCD' (3in, 460,000-pixel screen) and adjustable art filters.

'The camera takes the dramatic tone filter first seen on the E-5 [DSLR] and lets you adjust the effect rather than just take what the camera gives you,' said an Olympus spokesman.

'This extends the creative input the photographer can have while taking the image, rather than having to make changes later on a computer,' he added.

Olympus has upgraded the art filters feature – which also works in HD movie mode – allowing photographers to overlay effects on images to which art filters have already been applied.

The SDXC memory card-compatible newcomer is also equipped with a jog dial. 'The new live wheel on the back makes it easier to navigate menus and pick out the right feature or mode.'

Also new is an optional hotshoe-mountable Bluetooth wireless adapter,

allowing the photographer to transfer images to a compatible Android mobile phone, for example – a move designed to tap into the growing 'social networking generation'. The 'PenPal' Bluetooth communication unit, priced around £70, can store up to 2,600 images, according to Olympus.

Compatible conversion lenses will include fisheye (£130), wideangle (£80) and macro (£50).

Also new is a macro arm light, an optional £50 device that plugs into the camera's accessory port and is designed to provide lighting for macro shots. It features two LED lights that are powered by the camera and which can move independently.

Olympus claims that compact system cameras now account for more than 20% of all UK interchangeable-lens camera sales.

In Japan they make up more than 40%.



SNAP SHOTS

● Leeds-based photographer Helen Turton has won the British Institute of Professional Photography (BIPP) award for Best Licentiate Panel 2010. Helen's award-winning shots included one of actress Brenda Blethyn and an image of Philip Graves, the 'Youngest Ironman Champion in History'. Helen used a Canon EOS 5D Mark II DSLR. One hundred photographers qualified as a BIPP Licentiate in 2010. The BIPP handed out its annual awards at Blenheim Palace in Oxfordshire.

● Lomo has released a limited-edition white version of its LC-A+ 35mm film camera. Limited to 1,000 units, it features 'elegant leather embossing inspired by "Karesansui", the traditional Japanese stone garden'. The camera features a 32mm f/2.8 lens and a hotshoe for external flash. Visit www.lomography.com.

MEMORY CARD MAKERS UP THEIR GAME

NIKON. Sony and SanDisk have joined forces to develop 'industry standards' for the next generation of high-speed memory cards for the photography and video markets.

They claim the new CompactFlash cards will achieve data transfer rates of up to 500 megabytes per second (the current maximum is 167MB/sec) and extend 'theoretical maximum capacities beyond two terabytes'.

'This ultra-high-speed media format will

enable further evolution of hardware and imaging applications, and widen the memory card options available to CompactFlash users such as professional photographers,' said Shigeto Kanda, chairman of the CompactFlash Association (CFA).

The move comes as the professional photography and High Definition (HD) video industries say they require a new generation of memory cards capable of processing significantly larger files.

The companies have proposed their new memory card specifications to the CFA for approval. The cards aim to enable continuous burst shooting of 'massive raw images'.

'Once accepted, the new format will enable exciting new possibilities in the professional imaging and video markets,' claim the companies, which add that the cards will also deliver low power consumption via a 'power scaling system' to extend battery life.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY



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Wednesday 12 January

EXHIBITION Raising Dust, Encounters in Relational Geography by various photographers, until 20 February at Calvert 22, London E2 7JP. Tel: 0207 613 2141. Visit www.calvert22.org. **EXHIBITION** Lost Languages and other voices by Joy Gregory, until 19 February at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 08450 515 882. Visit www.impressions-gallery.com.

Thursday 13 January

DON'T MISS London Ice Sculpting Festival, until 15 January, next to the ice rink in Canada Square Park, Canary Wharf, London E14 5AX.

Friday 14 January

DON'T MISS Winter Walk on Dartmoor with National Trust warden. Tel: 01752 341 377. Visit www.nationaltrust.org.uk. **EXHIBITION** Under Gods: Stories from Soho Road by Liz Hingley, until 26 February at Wolverhampton Art Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk.

Saturday 15 January

DON'T MISS Digital camera workshop at Noss Mayo, Devon. Runs from 10am-3pm. Cost £10. Tel: 01752 346 585. Visit www.nationaltrust.org.uk. **EXHIBITION** The Balfour Project – large-scale photos by Simon Terrill at Nunnery Gallery, London E3 2SJ. Tel: 0207 538 1719.

Sunday 16 January

EXHIBITION Mick Rock: Rock Music, until 16 January at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. Visit <http://gallery.idea-generation.co.uk>. **EXHIBITION** London Calling: The Clash by Adrian Boot, until 23 January at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.

Monday 17 January

EXHIBITION Contacts from the Archive by various photographers, until 29 January at Belfast Exposed, Belfast BT1 2FF. Tel: +44 (0) 2890 230 965. Visit www.belfastexposed.org. **EXHIBITION** Notes from the Playground combines photography with video and graphics, until 30 January at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Tuesday 18 January **LATEST AP ON SALE**

EXHIBITION A Celebration of Kodachrome, until 10 February at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit <http://home.the-aop.org/>. **EXHIBITION** Northern Exposures by Magnum photojournalist Chris Steele-Perkins, until 24 February at Galleries Inc UK, Newcastle upon Tyne, NE1 3PL. Tel: 0191 227 4424. Visit www.northumbria.ac.uk.

Government to review online copyright

PHOTOGRAPHERS
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PHOTOGRAPHY

rights campaigners are braced for a fight after the Prime Minister hinted at a relaxation of copyright laws 'fit for the internet age'.

Campaigners are concerned that an upcoming Government review of Intellectual Property legislation will make it easier for online photos to be used by third parties without payment or the photographer's consent.

The extent of the threat will largely depend upon the definition of what David Cameron referred to as 'fair use' provisions in his speech, at the end of last year.

'The founders of Google have said they could never have started their company in Britain,' Cameron said.

'The service they provide depends on taking a snapshot of all the content on the internet at any one time and they feel our copyright system is not as friendly to this sort of innovation as it is in the United States.'

'Over there, they have what are called "fair-use" provisions, which some people believe gives companies more breathing space to create new products and services.'

Simon Cliffe, executive director of the British Association of Picture Libraries and Agencies (BAPLA), said: 'We won't be able to tolerate any changes to copyright that result in our content being used by companies or organisations for free or without seeking permission.'

'No remuneration' starves the creative end of the chain, which ultimately starves the business end too. It's not rocket science.

'BAPLA is working alongside other photography groups to establish well-defined arguments as to what we want and, just as importantly, what we don't want.'



BAPLA's executive director Simon Cliffe

Cliffe told us that the meaning of 'fair use' was among 'many things' that still need to be determined.

'We also require clarity on David Cameron's objective; on the one hand he talks of making it easier for people to use intellectual property, and on the other he wants to tighten IP to help protect copyright for firms.'

The Bureau of Freelance Photographers (BFP) spokesman Stewart Gibson said it is too early to begin lobbying against such a move. But he said that the British Photographic Council, of which the BFP is a member, would resist any move that undermines photographic copyright.

'It's just a speech... We have been here before,' he said, citing the controversial Clause 43 amendment to copyright legislation that was eventually dropped from becoming law last year (see *News*, AP 24 April 2010).

NOT 'RAMPANT PLAGIARISM'

Susan Hall, a partner at law firm Cobbetts, told freshbusinessstinking.com: 'The UK must embrace innovation and creativity. At present, our copyright laws are repressing it.' However, she explained that under 'fair use' rules, individuals and companies could use another author's work 'providing, amongst other restrictions, that it does not impact the potential market for the copyrighted work'. She said that while no one is advocating 'rampant plagiarism or piracy', it is 'essential that creative individuals or organisations can take concepts and rework or remix them for alternative creative purposes'.

John Toner, freelance organiser for the National Union of Journalists, told AP that, from Cameron's statement, it is difficult to gauge the extent of the threat. 'However, if there were an attempt to introduce "fair use" provisions then we would certainly be worried about it. In law, "fair use" is much more open than "fair dealing", as what might constitute fair use is a vague concept that will be interpreted by the court. We are against vacuity and in favour of precision.'

The Intellectual Property Office said the review will take six months.

SNAP SHOTS

● Lastolite has launched a new 'mini' softbox that attaches directly to a flashgun. The 22x22cm Ezybox Speed-Lite features an inner and outer diffusion layer and folds away for portability. It costs £50 (price quoted before new VAT rate). Visit www.lastolite.com for details.

● A photographer aged six won honours in the PhotoBox/ChildLine Young Photographer of the Year 2010. Amelia Spain entered a photo called 'My Sister's Red Boots' into the under-8s category. Chris Pritchard, 11, triumphed in the 9-12 category; Heather Bailey, 14, won the 13-15 section; and 16-year-old Elisha Hook claimed top spot in the category open to those aged 16-18. Prizes included an overnight stay at a children's tourist attraction.

● The deadline for the 2011 World Press Photo Contest is 13 January 2011. The overall winner stands to bag €10,000. Last year, nearly 6,000 photographers took part, entering a total of 101,960 images. Entries must be submitted to the contest's website at <http://submit.worldpressphoto.nl>.



Do you have a story?

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The XZ-1 features mechanical and digital image stabilisation, plus compensation for camera shake in movie mode. The latter, called the multi-motion function, works by cropping the sensor's image area

High-end compact sports Zuiko Digital lens

OLYMPUS REVEALS XZ-1 HIGH-END COMPACT

OLYMPUS has unveiled the XZ-1, a Zuiko lens-equipped compact aimed at 'camera-savvy amateurs and professional photographers looking for a second camera'.

Touted as a 'game-changer', the £400 XZ-1 is due on sale at the end of January.

It features a ten-million-pixel CCD imaging sensor and borrows its TruePic V image-processing engine from Olympus's Pen range – to deliver 'supreme colour reproduction and less image noise'.

The XZ-1 sports a Zuiko Digital f/1.8 lens designed to produce the 35mm viewing angle equivalent of a 28-112mm zoom and macro shots as close as 1cm. Manual control of variables such as aperture and shutter speed is possible using the lens focusing ring.

Commenting on the 1/1.63in-size sensor, an Olympus spokesman said: 'Unlike with regular compacts, users can reduce depth of field in their images to capture close subjects in sharp focus,

while leaving the background blurred.'

Olympus claims the combination of large imaging sensor, fast image processor and bright lens delivers image quality in low light on a par with SLRs.

Other features include an equivalent ISO sensitivity of 6400, 1/4000sec shutter speed and a Samsung-made 3in AMOLED display (610,000-dot resolution). An accessory port will allow the attachment of optional kit including external flash and stereo microphone.

SPANIARD WINS TERRY O'NEILL TITLE

A PHOTOGRAPHER from Spain has won this year's Terry O'Neill Award for contemporary photography.

Sebastian Liste picked up this year's title for 'Urban Quilombo', a project documenting 'extreme living conditions' faced by families in Salvador de Bahia, Brazil.

The winner was named at a private viewing held at the Hotshoe Gallery in central London.

An exhibition runs at the Lucy Bell Gallery in St Leonard's on Sea, East Sussex, until 20 January 2011.

The contest is open to young photographers across a range of genres.



© SEBASTIAN LISTE

AP
THIS
WEEK
IN...

1900

AP advised readers what they should do with their prints. 'Prints may be divided into two general classes – good ones and bad ones,' wrote A Stanley Simpson. 'The best way to dispose of the first class is to preserve them by having them mounted on cards, albums etc. We can dispose of the second class much more easily and effectively. Tear them up into small pieces, say a quarter of an inch square, and lay them carefully on the hottest part of the back of the kitchen fire.' However, Simpson urged readers not to destroy all their bad pics. 'We generally learn more by examining one bad photograph than by examining half a dozen good ones.'



SNAP SHOTS

● Photographic retailer Calumet has opened a 'one-stop-photo-shop' store in Birmingham. The shop is based at 100 Hagley Road, Edgbaston, Birmingham B16 8LA (tel: 0121 326 7636). Calumet UK managing director Michele Channer said: 'The new store is so much more than a camera shop. It's a real destination for photographers – complete with its own seminar room/gallery.'

● Four photographers are in the running for the £30,000 Deutsche Börse Photography Prize. The shortlisted photographers are Thomas Demand (from Germany), Roe Ethridge (USA), Jim Goldberg (USA) and Elad Lassry (Israel). The winner will be announced in April.

● Photo agency Panos Pictures is on the lookout for photographers with a 'strong journalistic approach and compelling visual narratives'. The agency says it is particularly looking to sign up photographers based in Africa, Asia, Latin America and the Middle East. To apply visit www.panos.co.uk/submissions.



Image considered 'sensitive' SOLD: MONROE PHOTO THE SECRET SERVICE TRIED TO BAN

A PHOTOGRAPH of Marilyn Monroe with JFK, which had escaped the eyes of the US Secret Service 48 years ago, has sold at an auction in New York.

The historic image of Monroe with President John F Kennedy and his brother Robert was taken at a Democratic party fundraiser on 19 May 1962.

The photo, discovered in an envelope marked 'Sensitive Material' along with 22 other gelatin-silver prints, raised \$9,150 at Bonhams.

It was captured shortly after Monroe had sung 'Happy Birthday Mr President' at Madison Square Gardens.

It was captured by Chief White House Photographer Cecil Stoughton, but its existence stayed secret for decades.

The Secret Service had been instructed to ensure Monroe was not photographed with JFK.

There had been rumours the two had been having an affair and fears that publication of the photo would cause a national scandal.

US Secret Service agents were despatched to the photographer's darkroom, but had apparently overlooked the negative because it was still drying.

Meanwhile, a 'tragic image' of Vice-President Lyndon B Johnson raising his hand to be sworn in as the 36th President of the USA after the assassination of JFK fetched \$13,420.

Johnson is pictured alongside a grieving Jackie Kennedy.

Club news from around the country

CLUBNEWS

ILKLEY CAMERA CLUB

On 14 January the club will host an evening lecture called 'Celebrating Cartier-Bresson' by Frank Ash ARPS, followed by an open discussion session. The annual print competition takes place on 21 January and an audiovisual presentation about The London Salon on 28 January. For details visit www.ilkleycameracub.co.uk.

SANDOWN/SHANKLIN CAMERA CLUB

The club has recently launched a new website at www.sdcc.org.uk. Members meet on Tuesdays at 7.30pm at the Sports Pavilion, Watery Lane, Newchurch, Isle of Wight.



Do you have a story?

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LEICA CAMERA CLAIMS RECORD

A LEICA camera from 1958 made more than five times its estimated value and has claimed a new auction record.

'After a bidding battle between two collectors, the auction highlight, a rare Leica MP2 from 1958 with a starting price of €80,000, was sold for an incredible €402,000,' said a spokesman for the Westlicht Photographica Auction in Vienna, Austria.

'A private collector from Asia now owns the most expensive Leica camera ever sold at auction.'



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Apollo 300 Two Head 'Creative' Kit - comprises...

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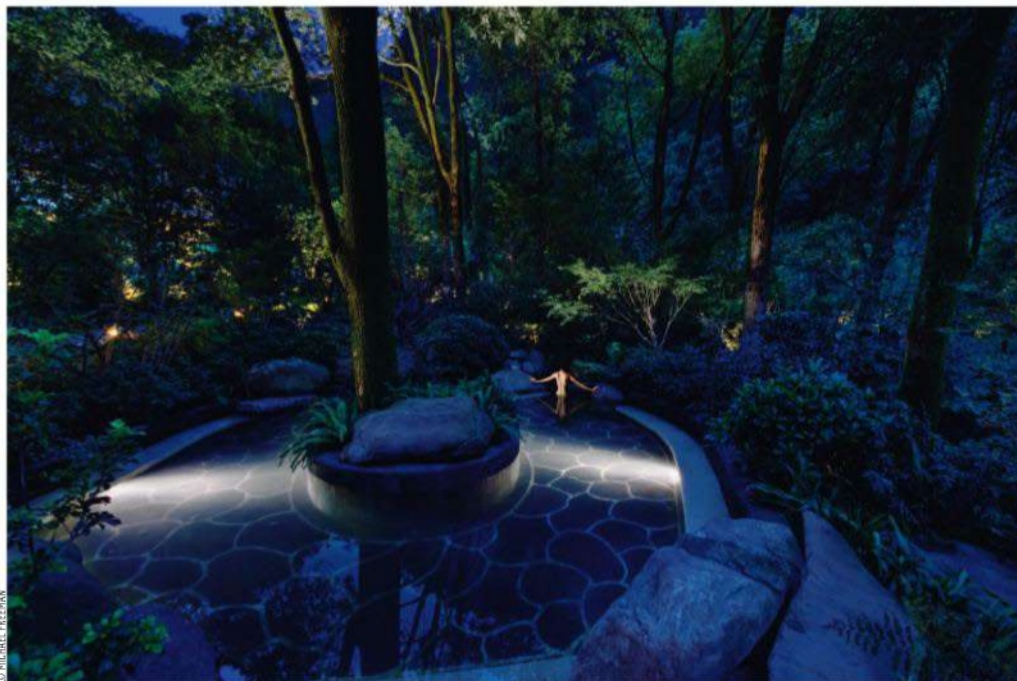
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APReview

The latest photography books, exhibitions and websites. By Audley Jarvis



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The Photographer's Mind: Creative Thinking For Better Digital Photos

By Michael Freeman. Ilex Press, paperback, £17.99, 192 pages, ISBN 978-1-905814-97-8

FOLLOWING on from the excellent *The Photographer's Eye*, which looked at the principles of composition, acclaimed photography writer Michael Freeman returns with *The Photographer's Mind* to examine what makes an exceptional image.

Freeman's argument is that by understanding how and why we react to great images, we can then apply the same structured critique to our own photography and improve it.

Split into three chapters entitled Intent, Style and Process, Freeman begins by looking at things that are commonly considered desirable in images, such as a strong sense of subject or 'beauty', and how we evaluate whether or not an image possesses these traits. There's also an interesting discussion on avoiding cliché. The second and third chapters are more practical in nature, with Freeman's advice backed up by intelligent and detailed analysis. From balancing harmonious colours to using leading lines effectively, the techniques discussed are further enhanced by Freeman's images. *The Photographer's Mind* is a must-have for all serious photography enthusiasts.



BOOK



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WEBSITE



www.burnmagazine.org

BURN is an online magazine dedicated to showcasing the work of emerging photographers and photojournalists, created by Magnum photographer David Alan Harvey. In his introduction to the site, Harvey sums up his vision for the magazine as follows: 'Burn is born from an educational imperative and to bring strong photographic essays and powerful text to not only photographers, but to anyone fascinated by a visual and literary interpretation of our complex planet.'

Visually, the site is neatly laid out with each photo essay bookmarked by an extended introduction to its subject matter and the photographer behind it. These introductions are well written and informative, providing additional context to the images. Essays vary in subject matter and locations, but all the contributing photographers consistently present their subjects with a sense of humanity and sensitivity. While some of the material is unsettling, there are also a handful of lighter essays that deal with more esoteric and irreverent subject matter.

Barely two years old, Burn is still very much a work in progress. Given the quality of work already on show it's a site that aspiring photojournalists would do well to bookmark and watch evolve.





Guantanamo: If The Light Goes Out

By Edmund Clark

Dewi Lewis Publishing, hardback, £35, 192 pages, ISBN 978-1-904587-96-5

BOOK

SINCE 2002, the American naval base at Guantanamo Bay in Cuba has hosted Camp Delta, where foreign nationals are interrogated as part of the US-led war on terror. The book takes the concept of 'home' and applies it to all the inhabitants of Guantanamo. In this way, Clark is able to juxtapose three types of living space: the naval base where the guards live, Camps 1-6 of Camp Delta where

the inmates are kept, and the suburban homes of former UK detainees. It has been reported that Clark, who prefers to work with film, was forced to use a digital camera for the project so officials could inspect his photographs. It's a credit to his negotiating skills that he was allowed to retain some of the more controversial images in the book, such as the mobile force-feeding chair. As it stands, this remains the most powerful photographic essay to have emerged from Guantanamo yet.



EXHIBITION



Hoppé Portraits: Society, Studio and Street

17 February-30 May. National Portrait Gallery, St Martins Place, London WC2 0HE.

Open daily 10am-6pm. Tel: 020 7306 0055. Website: www.npg.org.uk. Admission £11

BORN to a wealthy family in Munich, Germany, Emil Otto Hoppé moved to Britain in 1900 where he met the photographer JC Warburg. In 1907 Hoppé decided to pursue his photographic ambitions full-time and within a few years had become a household name with celebrities queuing up to pose for him. Notable subjects included King George V, George Bernard Shaw and Benito Mussolini. (George Bernard Shaw, a keen amateur photographer, was featured in AP 18 December 2010, and used to go on photography excursions with Hoppé). Hoppé was also fascinated by the lives of ordinary people and devoted much of his time to

capturing the changing nature of British society, often with a hidden camera. This led to some of his most interesting work, as he roamed the streets looking for 'characters' to photograph. In 1922, he produced *The Book of Fair Women*. Billed as a compilation of the most beautiful women in the world, the book featured 32 women from 24 countries. With a multicultural approach to beauty that was well ahead of its time, *The Book of Fair Women* caused much controversy among the chattering classes. Hoppé Portraits: Society, Studio and Street will feature images from all sections of Hoppé's portfolio. It promises to be a fascinating exhibition.

CONDENSED READING

A round-up of the latest photography books on the market



● A MILLION SHILLINGS: ESCAPE FROM SOMALIA

by Alixandra Fazzina, £24.99
Fazzina is a photojournalist who specialises in documenting the human impact of under-reported conflicts. *A Million Shillings* details the trafficking of Somali migrants and refugees across the Gulf of Aden to Yemen by organised criminal gangs. Accompanied by informative text that details every stage of the process, it's a sombre and moving read, and Fazzina is to be commended for presenting her subjects with compassion and dignity.



● LIGHT MODIFIERS

by Allison Earnest, £24.99
This is a better effort from Amherst Media than what we've seen in recent weeks, with some good practical advice and a commendable attempt at looking at the real-world effects of individual products. That said, it's not even remotely close to being in the same league as either the Michael Freeman book reviewed opposite or the Shutter Sisters' guide reviewed below.

● **EXPRESSIVE PHOTOGRAPHY: THE SHUTTER SISTERS' GUIDE TO SHOOTING FROM THE HEART** edited by Tracey Clark, £17.99
With an all-female cast of contributors, this is the first printed offering from the Shutter Sisters' blog (www.shuttersisters.com), and looks at how to turn 'nearly images' into 'perfect pictures'. Each chapter is written by a different contributor and deals with a genre in which they specialise with sound practical advice on everything from lighting to processing. Easy to read and backed up by some excellent images, *Expressive Photography* would make a worthy addition to your library.



Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

PHOTOGRAPHY HOARDER

Having just passed my driving test, I had to order my husband Alan to empty the garage of his photographic paraphernalia in order to use it for the purpose for which it was intended. What is it with photographers who lack the ability to throw anything away? From the depths of our garage came hundreds of boxes of slides, about 20 old film cameras, two rusting enlargers, a set of badly stained developing dishes, about 100 old copies of *Amateur Photographer* that date back to 1977, two Polaroid 'Swinger' cameras (I don't want to know!), a Prinz Galaxy telephoto lens that's bent like a banana and, what Alan calls his pride and joy, a still-working – and mint condition – Weston Euro-Master V lightmeter.

My argument that he'd neither seen nor used the Weston in years fell on deaf ears. 'I will now,' he wailed. What, with a fully automated DSLR at his disposal? I doubt it. And despite my pleas to bin the stuff – apart from the boxes of slides – they've ended up in our spare room instead. I always knew my bloke was a bit of a hoarder, but not to quite that extent. I love taking photos myself, but a simple slip-in-your-pocket digital compact is all I need. What use a garage-load of broken film gear is to a photographer who uses a digital camera is beyond me.

Still, my mum often told me never to try to understand the male mind. 'Just humour them, pet,' she'd smile. **Allison Carpenter, Tyne and Wear**

I don't know what is the matter with you, Allison. Why would you want to put a car in a garage that is clearly more usefully employed for the purpose of housing treasures? Women, you can't live with them and you can't live with them! As a hoarder myself, my heart goes out to Alan – Damien Demolder, Editor

STOP THE CONFUSION!

I would like to put in a plea for the correct use of terminology. It might seem a bit nerdy, but I think the woolly use of terms confuses newcomers (and old hands as well, perhaps). One example is the use of the term 'close-up filter'. There is no

such thing, and although a close-up lens might look superficially like a filter, it is not one and use of the correct term might help to make it clear to readers what is actually being discussed.

Another example is the habit of saying that a lens of a given focal length 'becomes'

some other focal length when put onto a particular camera (usually digital) with a different image size. In fact, the focal length of a lens is independent of what camera it is mounted on – it even has a focal length when not mounted on any camera at all! What changes is the angle of view, and I think it's important for photographers to understand this and so have a clear idea of what is going on. For the sake of convenience, saying that a lens is equivalent to a certain focal length when used on a 35mm camera is perhaps an acceptable shorthand, but this is only a rough approximation as things like depth of field will be different – it is not precisely equivalent.

Now I have noticed another one, whereby the term DSLR is taken to mean specifically digital single-lens reflex cameras that look like 35mm SLRs. This use appears in Jason Chalk's *Backchat* article in AP 4 December 2010, and also AP's review in the same issue of the new Pentax 645D, where the 645D is compared to a DSLR. In fact, the Pentax is a DSLR. You need another term to refer to the 'usual' form of digital SLR.

I hope this doesn't come over as nitpicking – I think the correct use of terms is important to make it clear exactly what is being said and to avoid confusion.

John Fryatt, via email

I think you are quite right, Mr Fryatt – Damien Demolder, Editor

STILL GOING STRONG

I find it heartening that many photographers featured in AP have refused to be lured away from film by digital technology. In 1989, my dream camera was a Canon EOS 650. As a none-too-well-paid apprentice plumber, saving for the camera took many frustrating months. But what a buy! A classy sophisticated SLR with a superb AF system. When I told my mum what it cost, she quipped that for that price it ought to last a lifetime.

She wasn't wrong. Twenty-one years later it's still going strong and has never been serviced or repaired. I shudder to think how many frames of film have gone through it, but tripping the shutter and hearing the whirr of the motorwind still gives me a buzz. If anyone is interested in buying one they can be bought on eBay for almost giveaway prices. I've just bought two mint-condition bodies – an EOS 620 as well as another EPS 650 – for just £15 each.

Thankfully, AP is one of the few photo

What The Duck



<http://www.whattheduck.net/>



THREE IN ONE

I've been keen on the panoramic format for some time now and enjoyed reading the *Masterclass* feature in AP 13 November, so I thought you might like to see one of my efforts stitched together using ArcSoft Panorama Maker 3, which came free with some editing software I've had for some time. The attached photo was taken in our back garden and shows our granddaughter Ellie in three different places. I can certainly see the advantages of using a tripod, but so far all my panoramics, including this one, have been taken handheld using my Nikon D50 and making a mental note of where the overlapping edge should be as I pan the camera. **Ian Matthews, East Sussex**

magazines that doesn't look upon film as irrelevant. As ever, it's the image that counts, not what you use to take it.

Derek Cave, Tyne and Wear

I'm the proud owner of an EOS 650 myself – Damien Demolder, Editor

DIY CARDS

A happy New Year to the Editor, staff and fellow readers of *Amateur Photographer*. Attached is the DIY Christmas card that I sent out this year – not bad for an old man of 80 who does not have a computer! There are other ways of making cards. I took a picture of the robin and had a print made. I then bought the lettering from a cake decorating shop, placed it on the print and re-photographed it. It's a simple idea, and can be applied just as easily to birthday cards.

Keith Hughes, via email



BEATEN BY A COMPACT

I had a rather surprising experience while taking night photos of the Gateshead Millennium Bridge recently. I had my Nikon D90 with 18-105mm zoom mounted on my sturdy Manfrotto tripod. The camera constantly refused to focus in AF mode due to the low light conditions. My son was with me using my old Olympus C-765 digital compact, fixed via a Gorillapod to a nearby railing – and it focused perfectly. I had to resort to manual focus, but on a camera costing £800 I shouldn't have had to, surely!

I checked out the Nikon on more brightly

lit shots and the AF was spot on. But when my son printed out some crisp, beautifully coloured A4 prints later, I was more than a little irked. Only two of my shots were sharp. I don't have the best eyesight in the world and always rely on autofocus, which on the D90 (apart from on that occasion) is usually well up to the job. Imagine! My pro-spec DSLR was beaten to the punch by a four-million-pixel digital compact camera.

Jean Toner, Tyne and Wear

If your son is anything like mine, he probably said, 'Ha, ha. Fail!' – Damien Demolder, Editor

NOTHING SINISTER

I am sickened by some recent letters in *Amateur Photographer* in which photographers tell of being harassed by members of the public assuming that they were paedophiles. I live on the island of St Helena in the South Atlantic, a British overseas territory, and I have never had a problem with taking photos of kids in public. I often attend carnivals and sports days, and submit my best shots to the local newspaper. Occasionally, I am approached by a parent who has seen me taking photos and asked whether I could take a photo of their child and email it to them, which I am happy to do. I hope that the climate of suspicion and mistrust in Britain never infects life here. There needn't be anything sinister about taking photos of children.

Edward Thorpe, St Helena, South Atlantic Ocean



BACK CHAT

AP reader Nigel Lee thinks his New Year's resolution is something for everyone to think about

WHATEVER our individual circumstances, every New Year offers – at least in theory – endless new possibilities, and presents us with an ideal opportunity to relinquish old habits, to adopt new ways of thinking and to 'change tack'.

As part of my New Year's resolutions, I am abandoning the popular belief that buying that 'new camera' or that 'new lens' will somehow lead miraculously to better pictures (it most likely won't). Instead, my motivation for taking pictures this New Year is going to be based on the following radical principle: it involves going out and taking pictures with the photo gear I've already got. It's an approach that, to be honest, is far more likely to lead to better pictures – which is what we all really want – and it will also be more fun, result in more pictures and, I suppose, save money.

So my plan is to go out and take more pictures in my spare time than I did last year, and to fully exploit the potential of the equipment I already have. There will always be that 'better camera' or that 'new lens', so I'll just have to get over it.

Having an over-abundance of kit, especially if it's unfamiliar, is probably not desirable anyway, as the key to successful pictures is often simplicity. Yet much of the attraction of buying lies in the lure of the new and novel, and in the belief perhaps that what we buy will impress. However, in terms of photography, the only thing that impresses most people is the photograph – and as we all know, it's the person behind the camera who ultimately takes it, not the camera itself.

Of course, these sentiments fly in the face of the 'consumerism' on which the global economy and photographic industry depends. Yet interestingly at the root of the word 'consumerism' lies the word 'consume', the root meaning of which is to 'use up', 'destroy' or 'devour'. The allusion is more to do with the drain on our own creative resources than on anything else.

On a more personal level, though, getting over the temptation to buy the latest whizz-bang products and buying only what I really need is very liberating. For example, I've got an important 'family assignment' coming up in February and I will need a decent flashgun for it. After looking round and having resisted the temptation to go out and buy one of the most expensive flashguns available, I've found and bought an alternative of independent make with nearly identical specification of the whizz-bang, for under £70 brand new. That's less than a third the price of the whizz-banger. It's my pocket, I suppose, that's liberated the most, but in the process I'm freed from wasteful materialistic striving.

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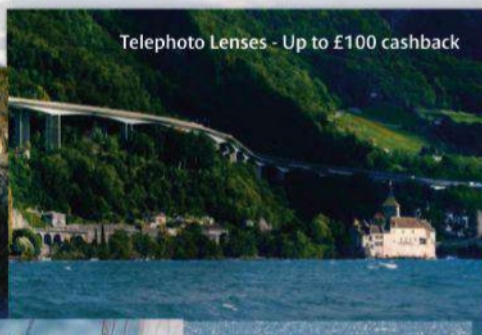
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For more information visit www.canon.co.uk/eflenscashback. Terms and conditions apply.

Andy Rouse@AP

Thoughts from a wildlife photographer's world



THE NABATEANS

were ancient nomads from Arabia who settled in the area around Petra, then an Edomite settlement, at the end of the 6th century BC. By the 2nd century BC, Petra had become the capital of the Nabatean kingdom. The Nabatean people are remembered today for their outstanding architectural achievements, building many impressive structures by carving them directly out of the surrounding sandstone. The Monastery (known as al-Deir or ad-Dayr in Arabic) was probably a temple, and was perhaps dedicated to the Nabatean king Obodas I, who reigned in the 1st century BC.

Similar in design is the Treasury, built at the same time and just as misleadingly named. Its current title derives from the Bedouin belief that pirates hid ancient pharaonic treasures in the giant stone urn (*tholos*) that stands inside. The structure's real purpose remains a mystery, but it is thought to have been either a temple or a royal tomb, although as any *Indiana Jones* fan will tell you, it is in fact the resting place of the Holy Grail. Both buildings, and the Treasury in particular, have highly decorated facades, full of carvings and columns.

In AD 106, the Nabatean kingdom was annexed by the Romans as part of the Province of Arabia. Although Petra itself continued to flourish, Nabatean influence in the region began to decline.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

For Andy, the ancient city of Petra shines brightly

THE HIDDEN KINGDOM



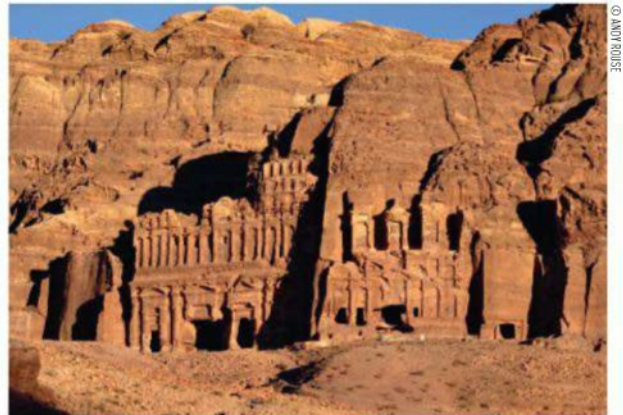
THE PYRAMIDS are pants. I found this out on a recent photographic trip to the Middle East. I have looked forward my whole life

to seeing them and had an image of what they would be like. Yet nothing prepared me for the fact that they were on the edge of a city and contained nothing inside (for which we paid many dollars to find out), and that they were surrounded by the worst tourist circus I have ever experienced. They failed miserably to live up to their billing, just like the faceless sphinx that sits in front of them. So, thank goodness for Petra. This amazing ancient sandstone city in Jordan was everything I wanted it to be and far surpassed anything I expected. So, for those of you intent on visiting, here is Rouse's Rough Guide.

Built by the Nabateans more than 2,000 years ago, the city is a living monument carved directly from the sandstone rock. Due to intelligent design and placement, the main structures are all surprisingly well preserved. The attraction of Petra begins well before you reach the famous Treasury, as the entrance is a 1.2km-long river-carved gorge of simply stunning beauty called the Siq. The natural arches and formations lend themselves to some creative photography, but don't forget to include people, as without them it gives no sense of just how big it really is.

The most famous image in Petra appears suddenly near the end of the Siq, as the Treasury emerges through a cleft in the rock. It is a 30m-high tomb, carved in the 1st century BC, that is simply stunning. The best picture of the Treasury uses the sides of the Siq to frame it; dial in some underexposure to darken the sides of the rock and create a window effect looking towards the pillars. I used my Nikon Coolpix P7000 for the trip and dialled in about -1EV compensation to get the right effect.

The highlight of Petra for me, though, was not the Treasury but the Monastery. Similar in design to the Treasury, the Monastery is perched high above Petra and is reached



by 800 stone steps carved directly into the mountainside. We visited at the end of the day and the light on it was simply spectacular, as it had turned a blazing red colour. Be warned, though, that while 800 steps doesn't sound like a lot, they are well spread out and the climb starts right at the end of the Petra site, nearly two miles from the Monastery's entrance.

We spent two full days exploring Petra and I would recommend the same amount of time to anyone. Try to get there early at 7am, as there are few tourists there and the climb to the High Place of Sacrifice (another Petra jewel) is cool and the light is good. The Monastery is best at the end of the day when the sun sets directly onto it. One thing to be warned about is that Petra is a big place and you will walk at least five miles during the day. The tracks can be rough and are not suitable for anyone with a disability. We travelled very light, just taking plenty of water and the small Nikon camera that was perfect for the job. Although there are some places where you can get a drink, be warned that toilet facilities are few and far between.

When you are taking images of Petra try to use the natural rock formations and patterns to show some context, as it can be easy to just be drawn in by the incredible architecture. I used the P7000 on an auto ISO setting of between 100 and 400 and tried to keep the aperture at f/8 most of the time. In my opinion Petra is just perfect, and for a travelling photographer it is simply wonderful, whereas the pyramids are just plain pants. **AP**

The impressive Nabatean architecture was built directly into the soft sandstone

'Petra was everything I wanted it to be, and surpassed anything I had expected'





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PHOTO INSIGHT

Frans Lanting recalls the technical precision required to capture the moment a chameleon captures an insect

I LOVE chameleons. This is a Parson's chameleon that I found lounging in its domain during a visit to Madagascar, which is home to two-thirds of the world's chameleons. When I'm in Madagascar I always seek them out because they're so easy to photograph.

At first glance it looks extraordinary that anyone would be able to capture a strike like this that happens so quickly, but if you can learn to recognise an animal's behaviour you can predict its movements. However, this is not something you can just sit around and wait for in the wild. To capture it photographically requires a more active approach.

The action of a chameleon's tongue, which can go from a state of rolled-up rest to a body-length stretch in a single zap, is extraordinary, but it is extremely difficult to photograph in nature. Chameleons are cryptic; they hide in dense foliage and can take forever to make up their minds. To capture the biomechanics of this amazing tongue with clarity and sophistication, I opted to work with a chameleon in a controlled situation. Photographing animals in captivity is a specialised discipline that allows me to reveal intricacies of nature that would never be known in any other way – but it also comes with the responsibility to recreate nature appropriately. Finding a natural



© FRANS LANTING

setting was easy; the challenge was to come up with a technical solution for an unpredictable subject.

Chameleons will only feed like this in sheltered situations. They're very slow and deliberate animals, and they may wait for days before they strike. When not hunting, they conserve their energy. I was searching for them in the forest in Madagascar and had a couple that I worked with in a research station at the edge of the forest.

By very carefully creating a studio situation in the outdoors, I was able to position the chameleon on one branch and a grasshopper on the other to create the conditions that would entice him to strike.

This sequence has been captured many times before, but I can't think of one that has been done naturally. What was unusual about this execution is that I made the chameleon extend its tongue as much as possible. These animals have an amazing tongue extension – they can strike an insect sitting as far away as the length of their body – so knowing what their reach is, I was able to create a situation where it would have to go into its maximum extension.

The actual strike lasts only a fraction of a second, so I had to read the chameleon's body language in order to anticipate the moment it would shoot at its insect prey. When I could see from its body language

that the chameleon was ready for a strike, I activated my camera and started to go through dozens of frames before it actually struck the insect. With a picture like this you can't react – you have to act before the chameleon acts.

So with my finger on the shutter button of a high-speed motordrive, I let film rip through the camera so I could capture a complete sequence. I triggered a continuous burst at 1/250sec sync speeds, which were high enough to capture the strike but also gave me enough of a ghost image from the ambient light.

A diffused Metz strobe firing continuously in a low manual mode with an external battery pack for faster recycling was also set up close to the subject. For a smooth background I used a Nikkor 300mm f/2.8 lens with extension tubes wide open. The limited depth of field made it essential to position the camera exactly perpendicular to the chameleon's strike.

As this happens at a lightning-fast speed, everything needs to be ready right down to the most minute details, such as having strobes in place to illuminate the tongue, because you might not get another opportunity. Also, by not showing the rest of the chameleon's body in my frame, I think the image really emphasises the length of its tongue.

With the technical aspects sorted in advance, the rest of the composition was up to the chameleon. Like every performance artist he needed time to warm up, but when he struck his precision was awesome. Frozen on film is evidence that his strike was not a straight shot. Just as an Olympic archer accounts for wind and gravity, the chameleon adjusts its aim through a complex trajectory – a tongue flick quicker than all but the camera's eye. **AP**



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite images and share his techniques for capturing dynamic nature images

To see more photography by Frans Lanting or read his World View columns, visit www.lanting.com

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Nikon D7000 SLR body.....	£1,049.00
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Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,565.00
Nikon D90 SLR body.....	£599.00
Nikon D90 + AF-S 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£749.00
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Up and away

We're used to looking around and photographing what we see, but how often do we look up? John Freeman explains how changing your perspective can lead to some beautiful images

The mighty Klais organ in the north transept of Bath Abbey
Canon EOS-1Ds Mark III, 15mm fisheye, 1/40sec at f/2.8, ISO 200

Buildings Changing your perspective

HAVING been a photographer for just about my entire working life, it occurred to me recently how innately I observe everything that surrounds me. I now find that I am trying to point out to my seven-year-old daughter much of what I see – things that I know will pass many people by. It could just be the light at a particular time of day, or how a shadow is falling, or a detail of a building. Hopefully I can pass on to her what I would call being 'visually literate'. To twist a well-known quote, we could say that 'narrow vision is the myopia of the people'.

What I have always noticed is the wealth of photographic possibilities that surrounds us if you can be bothered to divert your eyesight from eye level to looking up. This might seem obvious to many readers, but

in many of the workshops I give it never fails to amaze me how many of the participants just stand and look directly ahead. The idea of changing their viewpoint by getting down low, or angling the camera down or up, seems to be an alien concept, so let's see what the possibilities are.

We have all seen books on just about every country or city of the world that have been shot from above, either from an aircraft or a helicopter. While these can make stunning images, such as those by Yann Arthus-Bertrand, it is beyond the scope of most photographers to have the benefit of such an expensive form of aerial observation. But why should we worry when, from ground level, equally stunning shots are there to capture and it won't cost us a thing!

THE KIT

So what kit do we need to start 'looking up'? Well, any camera is capable of getting a striking shot if you take time to consider your viewpoint. However, I have found that most of the shots I take when looking up are with a wideangle lens. On a full-frame DSLR this might be anything from 35mm to 17mm. I also use a fisheye lens, which I think is particularly suited to certain interiors, such as churches and cathedrals. As some interiors can have low lighting and therefore long exposures will be necessary, a tripod and cable release are essential. I also have a small spirit level that slots into the hotshoe of the camera and this enables me to get the camera level in all directions. Although your pan-and-tilt head may have built-in spirit

Below: Building on London's Southbank
Canon EOS-1Ds Mark III, 24-70mm, 1/125sec at f/8, ISO 100



‘As some interiors can have low lighting and therefore long exposures will be necessary, a tripod and cable release are essential’

levels, they can be inaccurate if the camera is not mounted precisely square.

As many interiors are large, I tend to photograph them using available light as a flash will be ineffective and more powerful units will be cumbersome to transport and conspicuous. Being inconspicuous is an important consideration as the last thing you want is to be told that you need permission and will have to write a letter to get authorisation. This could also happen when using a tripod. For this reason I always study the shot I intend to take first, so I know

precisely where to position my camera and the lens I am likely to need. I then get the camera ready, mount it on the tripod and move swiftly into position. On the few occasions when someone has started to approach me I have already got the shot and am moving on.

CHOOSING A SUBJECT

There are no hard-and-fast rules about what makes an effective subject for shots looking up. Even a full-length portrait will make your subject's legs



Right: Statue in the City of London
Canon EOS-1Ds,
24-70mm, 1/8sec
at f/16, ISO 100



ALL PICTURES © JOHN FREEMAN



COLOUR OR B&W

I USUALLY shoot in colour as I can always convert an image to black & white at a later stage. If I shoot in black & white I will never be able to convert it to colour. The image above was taken in St Paul's Cathedral, London. Some shots look more effective in black & white as they can take on a highly graphic quality that is not apparent in colour. Think about

how a scene could translate in black & white as you are shooting, particularly with regard to intricate patterns and bold shapes. The most important aspect of looking up is to be aware of *all* your surroundings, not just those immediately in front of you. If you look up you could find a whole other world without even having to leave the ground.

Buildings Changing your perspective



FISHEYE LENSES

FISHEYE lenses come into their own when photographing highly decorative ceilings. When using this type of lens a tripod is an asset. Apart from the fact that the light might be low and the exposure required will be slow, you can also compose your picture with greater accuracy. I mount the camera on the pan-and-tilt head back to front. If you try to tilt the tripod head upwards with the camera facing forwards, you will not be able to get a straight shot of the ceiling. However, if you mount the camera at what appears to be back to front and then tilt the pan-and-tilt head forwards, the lens will point straight up to the ceiling.

I also fit a cable release to get a smooth shutter action and attach a spirit level to the hotshoe. Because the spirit level is on the camera I can get it level with complete accuracy in both horizontal and vertical directions. I also find that changing my standard screen to a grid, so that composition lines appear in the viewfinder, helps in locating the precise centre of the shot as well as lining up the walls so they are at right-angles to one another. It's worth remembering that some old buildings have subsided over the years, so you may find it impossible to get everything completely square.

Once you have composed your shot, you will need to squat down before you fire the shutter. Remember that a fisheye lens has an angle of view of 180° so if you are level with it you will appear in the shot. This will also be the case



if there are any other people nearby, so be prepared to wait until they are far enough away not to appear in your shot.

Cathedral of the Assumption, Moscow, Russia
Mamiya RZ67, 15mm fisheye, Kodak Ektachrome EPP 100

Top left: Greenwich Hospital, London
Canon EOS-1Ds Mark II, 17-35mm, 1/25sec at f/2.8, ISO 200

Bottom left: Canary Wharf, London
Canon EOS-1Ds, 24-70mm, 1/125sec at f/5.6, ISO 200

Below: Ismaili Centre, London
Sinar P2 5x4, 150mm, Kodak Ektachrome 64



look longer if you shoot from a low angle and point the camera upwards. However, buildings provide numerous photographic possibilities and that is what we are concerned with here. Whether the building is classical with Corinthian columns or modern with stainless-steel struts, we can make them equally dynamic by using them as composition tools. Getting close to a column and looking straight up is the best way to illustrate this kind of shot. The technique will greatly increase the perspective and draw the eye into the shot. Details in interiors also make great subjects. These could be a decorative frieze, tile work, gargoyles or a sculpted relief.

Time of day can also change the perception of how we see a building. If the building is in shadow, detail could look flat, but if we wait for the sun to create strong shadow detail it will completely change the effectiveness of the shot. Taking time to choose your viewpoint and where the sun will be can result in a much better shot.

LIGHT FANTASTIC

As we well know, light is the most important ingredient in any photograph – if there isn't any, there won't be a shot at all! When photographing modern buildings, be alert to highly reflective surfaces. These could bounce light back into the lens, causing flare and thus ruining the shot. Changing your viewpoint slightly or attaching a lens hood or shade could make all the difference. If you are getting unwanted reflections in the

glass of a modern building, a polarising filter might go some way to eliminating these, but it will also increase the length of exposure required. However, some reflections such as clouds or coloured light can look attractive.

If you are photographing a large interior such as a church or cathedral, uneven lighting might be a problem. Imagine looking down the nave and seeing the sun shining brightly through the windows on the west side. This means that the walls on the east side will be drenched in bright light, but the walls on the west side will be in shadow. Getting a balanced exposure in these conditions could be tricky, with either one side burnt out or the other underexposed.

In a situation like this I tend to consider what the light will be like at midday when the sun will be overhead – this should mean that the light will be even on both sides so if I can, I may decide to return later. Of course, it may not always be possible to do this, in which case I would see if I can create an even exposure with a graduated neutral density filter over the lens. Sometimes the best conditions for this type of shot are a bright but overcast day. The light in this case will be wonderfully diffused, just like using a giant softbox on your flash to create virtually shadowless lighting.

When you are next out taking pictures try shifting your perspective by angling your camera upwards – there are myriad compositions to be captured. **AP**



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A road still travelled

Michael Freeman has travelled the world producing reportage stories for magazines and books. He talks to **Jade Lord** about his latest trip to Asia to photograph the ancient trade route between China and Tibet

Pack horses cross the Shi Yi Luo bridge across the Yalong River, Sichuan, China
Sony Alpha 900, 70-200mm, 1/100sec at f/11, ISO 100

Reportage Tea Horse Road

Yanjing salt pans,
Mekong, Tibet
Sony Alpha 900, 1/80sec
at f/11, ISO 100



FOR SOMEONE who fell into photography as a profession, Michael Freeman has done rather well for himself. Having carved a career out of travel photography – or, as Freeman prefers to call it, someone who travels *for* photography – he has more than 150 books to his name and is able to spend half of every year on the road taking photos. It's a far cry from Freeman's post-university days when he didn't know what to do with a degree in geography and whose early career saw him working as an account manager for an advertising agency.

'It was there that I had exposure to the creative department, which got me interested in photography,' explains Freeman. Seeing his account supervisor take off on a three-month paid sabbatical, he persuaded the agency to let him do the same and hot-footed it up the Amazon accompanied by some second-hand Hasselblad cameras bought from the art department.

'When I was there, I decided I would pretend that I was a photographer and think like one,' says Freeman, whose adventure saw him travel along the South American river on boat trips, recording with his camera everything he saw along the way. On his return, the Brazilian Embassy used his photographs in an exhibition, which was attended by the editor of Time Life Books, who in turn used the images on the cover and inside a book on the Amazon.

'I thought, "That's the best encouragement I'm ever going to get," so the next morning I resigned from the agency,' says Freeman.

Thus, a career in travel photography was born, although Freeman is cautious of being labelled a travel photographer and prefers to see his work as reportage in locations

Below: Yi Bang, a village on the Tea Horse Road in the hills above Yunnan, China

Nikon D3, 70–200mm, 1/400sec at f/4.5, ISO 200

away from home. 'I like exploring and I've always been interested in the exotic rather than what's at home, which is probably an adolescent view that I haven't grown out of,' he admits.

Freeman has travelled the world producing editorial reportage stories for magazines and book publishers, gaining



'It was virgin territory, which is always good for a photographer, and it was a journey that touched on a lot of things, including culture, politics and biodiversity. It was very rich in content'

a particular fondness for south-east Asia, thanks to his first book assignment for Time Life on the Akha ethnic minority in Thailand. His latest book, *The Tea Horse Road*, has again taken him on a journey back to Asia. The project took two years to complete and involved photographing the ancient route taken by tea traders in 7th century China and Tibet – a route that is still in use today.

'It was virgin territory, which is always good for a photographer, and it was a journey that touched on a lot of things, including culture, politics and biodiversity. It was very rich in material and content, and that's the kind of book I really like to do,' explains Freeman on his attraction to long project-based reportage work.

Six trips over two years and a total of 20 weeks' shooting has resulted in a book that is as much about the history and ethnobotany of the tea route as it is a showcase of stunning reportage photography from a very intimate perspective.

'China is an extremely easy place to work in: it's very welcoming, particularly when you get out into the countryside and the villages. The first village I visited was actually inhabited by the Akha, with whom I already had a warm history, so I felt very much at home,' says Freeman, who preferred to stay with the locals rather than hotels. 'You gain a better rapport and it's much more fun,' he explains.

As well as shooting with a Nikon D3, Freeman was also using a Sony Alpha 900 given to him as a gift by Sony Asia, as he was impressed by the Alpha 900's 'functionality and simplicity'. He used the Sony for 'when the light was good' and the Nikon for 'when the light was less good'.

Shooting only with available light, Freeman strongly disagrees with the use of flash in reportage situations, and although he carried a flash with him throughout his journey for *The Tea Horse Road*, he didn't use it once.

'Cartier-Bresson said don't use flash!'

laughs Freeman. 'I like to capture what I see: if you're shooting with flash you have to imagine what something is going to look like. With this kind of job, I'm working on what I see, not what I can manufacture. Plus, the new cameras are even better, as you can shoot in really quite dark circumstances.'

Freeman's attitude to photographing just what he can see is translated across to his lens choice and composition. Coming from the school of film and prime lenses, since switching to digital imaging in 2003 Freeman still shoots with the mindset of using a fixed focal point lens.

'In the old days, nobody used zooms because the quality was rubbish, but now the quality of zooms is very good,' he says. 'I have the full range of lenses from 14-24mm, 24-70mm to 70-200mm, but I don't zoom in and out. I know what I want without the camera and I choose the viewpoint and focal length to suit. It's difficult enough with one lens knowing where you position yourself and frame it – all that extra choice of the zoom is even more confusing!'

Travelling the full 3,000km length of the ancient tea-trade route by four-wheel drive and occasionally horses, Freeman was always on the lookout for an image or an opportunity to photograph. 'You may have a situation where you only have a chance of one or two shots, because it's just fleeting,' he says. 'Or you may be in a situation where it's going to go on for a long time, so you get the one shot that you've got in mind and then you can try different shots. I'll take a wider shot for

Below left: Tea shops in Bogyoke Market, Rangoon, Burma

Nikon D3, 24-70mm, 1/640sec at f/2.8, ISO 400

Bottom left: Mandalay-Bhamo public boat docking at Kyaukmyaung, Burma

Sony Alpha 900, 24-70mm, 1/160sec at f/5.6, ISO 100

Below: A 71-year old veteran of the Cha Ma Gu Dao (Tea Horse Road) in a Tibetan village off the upper Mekong

Nikon D3, 24-70mm, 1/40sec at f/2.8, ISO 2000



Reportage Tea Horse Road



context or choose to explore a different angle, but it all depends on how much time you've got within your chosen scene.'

With this in mind, Freeman will rarely check the back of the camera's LCD screen when shooting in case he misses a moment, relying on his many years of experience to know that his exposure settings will be correct. This careful attention to how he shoots extends to the subject of the photographs themselves: the best travel photos, he says, are the ones that capture the attention of the viewer because they show something extra, something out of the ordinary. Freeman admits that choosing an untapped subject in *The Tea Horse Road* gave him a head start in the interesting stakes, but the pictures themselves had to show something different.

'A picture that explains itself completely

will sell well, but only to obvious sources like a travel brochure. Having a bit of ambiguity and uncertainty can really help make a picture stand out,' says Freeman. 'In this modern culture, where there is a huge amount of imagery being consumed at a fast pace, it takes something slightly different to make people stop just for a second. You then have to hold their attention, either through what is happening on the surface of the picture with colour, light or tone, or whether it's deeper because of something happening within the picture, such as a gesture or an expression. A good photograph has to stimulate and provoke.'

This is of particular significance when it comes to capturing portraits. Freeman says that it pays to keep an eye on people's expressions and photograph them when they least expect it. 'The interesting portraits are the ones where you can't quite tell

what the person's thinking or doing, where there's something a little bit different,' says Freeman. 'The people may be a bit pensive or startled, doing something that makes you stop and question.'

Knowing when not to photograph your subject is just as important as knowing how to photograph your subject. Travel reportage photography requires an initial spark within the photographer to see something interesting, but it also requires sensitivity to the subject and to know when to put down your camera. This awareness is something Freeman has acquired over the years.

'I'm not the Michael Palin of the photography world, but I can normally get on pretty well with people,' he says. 'After a while, you know what's happening. You know when to leave the camera in the bag and just talk to people, and you know when to just take a picture because

A 140-year-old tea house in Banqiao, a small town on the Southern Silk Road and Tea Horse Road, in Yunnan, China
Nikon D3, 24-70mm, 1/50sec at f/3.5, ISO 1600



the situation may not repeat itself.'

He admits, though, that there have been moments when he has still come away from a situation empty handed, despite his experience. Yet he says that this is part of the deal when travelling for photography: it is all about the risks and the challenges, the potential to get the shot that will really stand out. And when it comes off, the trials and tribulations are forgotten.

'While shooting *The Tea Horse Road*, we made a 15-hour journey along really bad roads where the car broke down and all sorts of things went wrong,' says Freeman. 'But you take a chance and ask yourself, "Is it going to be worth it?" If it is, then you've really won, because no one else is going to be there.' **AP**

The Tea Horse Road, published by River Books and priced £40, is available to buy from Amazon.co.uk



BEHIND THE LENS

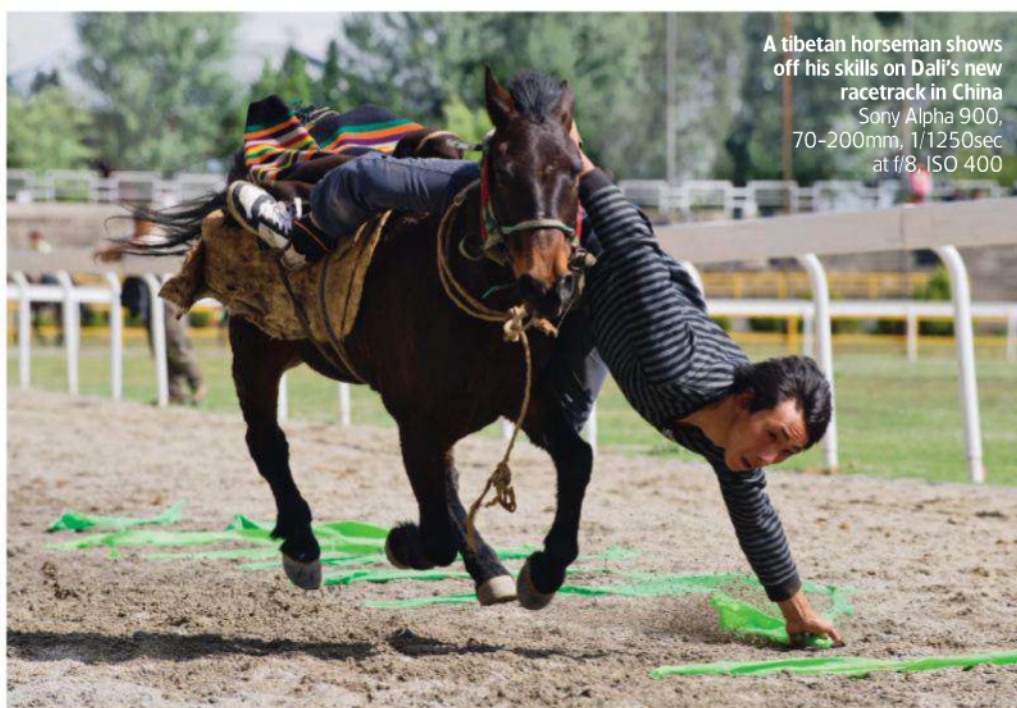
'I WAS staying with this family in the spring during tea-picking season,' says Freeman. 'The tea is picked during the day, fried in a large wok, rolled and then spread out on a mat to dry. It was the end of the day and my host was gathering the tea in. His youngest son was always running around and when he saw me with the camera there was no stopping him! I'd started photographing a few minutes before, quite close to the man, as I needed a part-of-the-process shot to show each stage of the tea picking. When the boy started doing cartwheels I thought,

"Oh great. This is a lot better", so I stepped back.

I was using the 24-70mm lens at 30mm, as I wanted a fairly wide angle to get the man working in context with the terrace and village behind – if it had been too wide, I would have got distortion to the limbs and heads. The light levels were not good as it was close to sunset, but I managed to keep the man sharp and the blurring in the foreground was good, as it gave a whirl and swirl of things happening. I took 24 shots in total, and for me that's quite a lot.'



Sony Alpha 900, 24-70mm, 1/60sec at f/7.1, ISO 100



A tibetan horseman shows off his skills on Dali's new racetrack in China

Sony Alpha 900, 70-200mm, 1/1250sec at f/8, ISO 400

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ReaderSpotlight

Michel Hersen Oregon, USA

Michel, 70, has been interested in photography since he was a child and remembers being taken to art museums in New York City. From 2003-2006 Michel avidly pursued astrophotography, but switched to landscape photography in 2007. He has a keen interest in 19th century American landscape painting, which he applies to his photography. 'My favourite landscapes are those that could be described as "luminous"; he says. 'I am particularly interested in reflected light and tend to see the environment in the way the 19th century Hudson River painters saw it. I am interested in grand panoramic images and the more intimate expressions of nature.' To see more of Michel's images visit <http://photographybymichel.net>.



McKenzie River, Oregon

1 Michel felt that a diagonal composition was more interesting than a frontal shot
Nikon D300, 18-200mm, 0.77sec at f/20, ISO 200, tripod, polariser

Pond reflection

2 Rich yellows and greens are reflected in Santiam Pass Pond, Oregon
Nikon D300, 18-200mm, 1/10sec at f/25, ISO 200, tripod, polariser

Bear Creek

3 Michel took this shot in Grand Teton National Park, Wyoming
Nikon D300, 18-200mm, 1/25sec at f/25, ISO 200, tripod, polariser



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Your pictures in print

1



**EDITOR'S
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There is only one way to describe this scene, and that is 'magnificent'. The tall, full and mature trees, in their formal line, are very grand and stately. The road, on the hand, cheekily skips between them on its own roller-coaster ride. The contrast of these two elements works brilliantly, as does the clash between light and shade, and cool and warm. It's a wonderful picture.

2





Undulating road

1 'This road leads from Blandford to Wimborne in Dorset,' says Julian. 'I wanted to capture the shadows created by the warm evening light' Canon EOS 5D Mark II, 70-200mm, 1/2sec at f/8, ISO 50, tripod

Pilsdon Pen, Dorset

2 'I wanted the sky to take centre stage here,' says Julian. 'Without the clouds, the scene would look too idyllic and I was after drama' Canon EOS 5D Mark II, 70-200mm, 1/4sec at f/22, ISO 50, tripod, 0.9 hard grad filter

The Gospel Pass

3 In this shot overlooking Hay-on-Wye, Julian makes the landscape of the Brecon Beacons his main subject Canon EOS 5D Mark II, 17-40mm, 1/3sec f/22, ISO 50, tripod, polariser, 0.6 hard grad filter

Dunraven Bay, Glamorgan

4 'I took this from the beach at Southerndown,' says Julian. 'The long exposure makes the sky look as though it is from another planet' Canon EOS 5D Mark II, 17-40mm, 30secs at f/6.3, ISO 50, tripod, 0.9 grad filter



Julian Elliott Wiltshire

Julian, 35, started taking pictures with a compact camera, but decided to invest in a DSLR after a trip to Paris. He is inspired by photographers including Joe Cornish, Charlie Waite, David Noton and Lee Frost. 'Photography provides me with an escape from sitting behind an office desk,' says Julian. 'Being out in the countryside is very liberating and helps to clear the mind. I love the British coastline, especially that of southern Wales. There are so many varied photographic opportunities.' To see more of Julian's images visit www.ethereal-light.com.



Paul Richardson Lancashire

Although Paul had been taking pictures for some years, his interest in railway photography started in 1980. By specialising in specific railways such as the North Yorkshire Moors, Keighley and Worth Valley and East Lancs, Paul says his photography quickly improved. 'There is no end to the variations in railway photography,' he says. 'Typical Pennine weather – misty in the morning and then sun – can lead to some beautiful images.'

Steam and snow

1 An SR Class WC 34092 City of Wells chartered train hurtles towards Kettlebeck Bridge in North Yorkshire
Nikon F2A, 105mm, Kodachrome 64

Morning mist

2 Steam billows into a misty sky at Damens Loop on the Worth Valley Line
Leica R3, 180mm, Fujichrome RD100

Full steam ahead

3 Ribble Valley in Lancashire
Leica R3, 250mm, Fujichrome RD100



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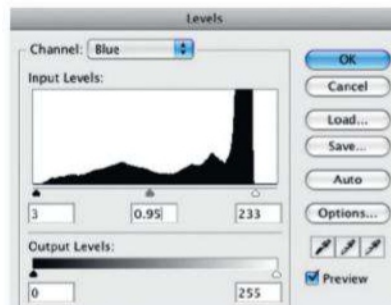
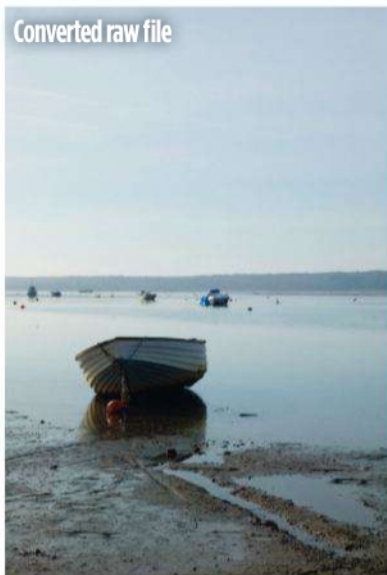


Expert advice, help and tips from AP Editor **Damien Demolder**

Lee's version



Converted raw file



Lone boat Lee Woodhams

Canon EOS-1D, 50mm, 1/2000sec
at f/8, ISO 200

I'D SAY that the most difficult conditions in which to shoot water scenes have to be on an overcast day in the morning. The encompassing brightness fools exposure meters, while that certain shade of cool blue in the sky, and in its reflection in the water, repels the attentions of automatic white balancing systems and defies the preset values. I find that I get too much yellow and cyan in my pictures, but I've extended the custom white balance measurement at the scene or some work in software to get the colours back to where they should be.

Here, Lee has turned a difficult coloration problem into black & white. I quite like the toned version he has created, although the colours are a little strong, but I thought I would go back to the original to see how we can get the colours right.

I've processed Lee's raw file without touching the colours, but I've extended the histogram to extract as much from the shadows and highlights as possible.

Working on the JPEG, I opened the Levels window and, because the histogram graph does not cut off at either end, selected each colour channel in turn – adjusting the sliders to the point just before information was going to be lost. You can do this by clicking on the slider and holding the Alt key down.

Colour corrected



Warmed up



Slide until colours just start to appear, and then slide back to the point they disappear again. With each channel corrected, you'll find your colours are near enough perfect, although usually you need to add a touch of red and yellow via the midtone sliders for those colours.

With that done, I boosted the overall colour saturation a little. In a second version, I've emulated the effect of a warm-up filter by adding an orange colour layer, faded to an opacity of 3%. The colours lose their purity, but the scene takes on a sunnier feel.

'Lee has turned a difficult coloration problem into black & white'

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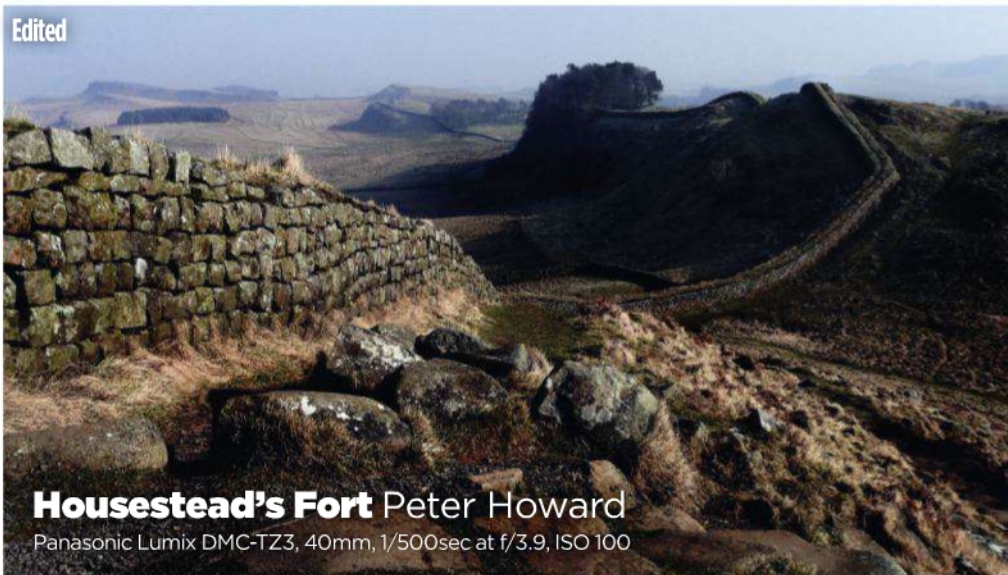
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Original



'The final result makes much more of the composition'

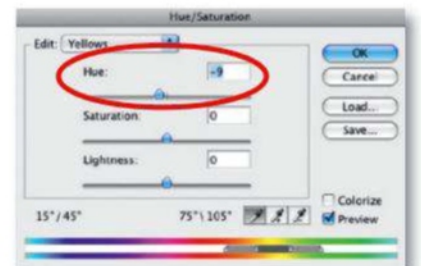
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THIS is a great view of Hadrian's Wall at Housesteads Fort, Northumberland. What makes the angle work so well is that you can see along the wall as it passes through the view, climbs the incline and then disappears into the distance. We get a real sense that the wall is going somewhere, and because we can neither see the beginning nor the end of it, we understand that it is a very long wall. I like the way the land undulates and that the low sun and long shadows show us the shapes and textures of the grasses, the stones and the landscape.

Although Peter has made a great composition, the picture fails to hold the attention for long. We miss the message because there are too few dark tones and shadows for our eyes – it is overexposed.

To fix this picture I used the Levels tool to make the midtones a lot darker, so now we have a proper feeling of depth and of three dimensions. Once made darker, it became obvious that the colour tones weren't quite right – the picture was a cold yellow/green. I fixed this using the Hue/Saturation tool, by selecting just the yellow channel and then adjusting the hue towards magenta. The final result makes much more of the composition, and the added contrast emphasises the path. A well-seen shot, Peter, but just be careful of your exposures and your white balance.

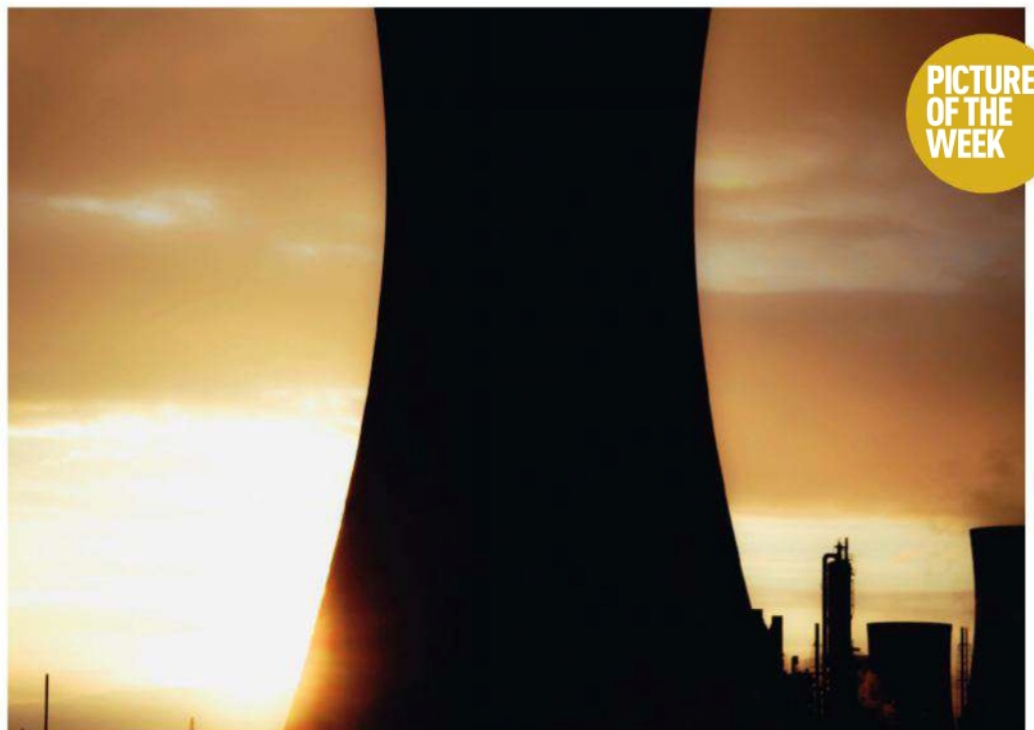


Tower Paul Charlton

Canon EOS 350D, 28-90mm,
1/250sec at f/9, ISO 200

I LOVE a good graphic shot, and Paul's cooling tower at sunset has found its way straight to my heart. Those curved sides look fantastic against the orange cloud-striped sky, and the way they break from the top and the bottom of the frame gives us a sense of the tower being absolutely enormous. Paul has managed a clever balance in his exposure that allows the tower to be black, but still with the light creeping around its bottom left edge to give us that fiery burst. Where the cleverness of the exposure really shows through is in the steam rising from an unseen vent in the midst of the silhouetted low-rise towers on the right. You can just see it worming its way into the atmosphere, with sun shining through it to make it glow orange against the black background.

The shapes and colours make a wonderful picture, and the sense of scale gives the scene magnificence and drama. We've all seen loads of cooling towers at sunset, but none quite like this I bet. Great job, Paul, and you win picture of the week.



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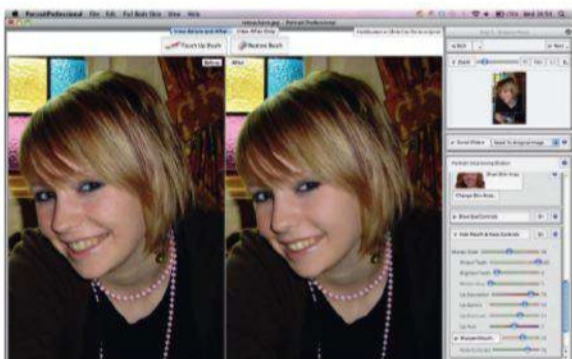


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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Portrait Professional 9 £64.95 (currently £29.95)

For more information visit www.portraitprofessional.com

PORTRAIT Professional 9 airbrushing software is designed to enhance portrait photographs and is especially useful for head-and-shoulders portraits. Simply import an image and the Portrait Professional 9 guide takes you through the retouching process. The first stage involves clicking on the edges of the eyes, nose, mouth and face. Once done, the software processes the image, detecting the skin and facial feature areas, and then airbrushes them for a more dynamic portrait. This process applies skin-smoothing, which removes blemishes and shine.

Once the image has been processed, there are fine-tuning controls for a vast number of effects such as teeth whitening and changing the shape of facial features, each with a guide for use. Usefully, the original and edited images can be displayed side by side, and if a skin area has been missed or added to the face during processing, then the Brush tool can add to or subtract from the selection.

I am pleased with the quality of airbrushing offered, and any unwanted effects such as sharp lines around the face can be fine-tuned to be made much more subtle. Good results are possible with this software in a short time and with little previous knowledge. **Tim Coleman**

Amateur Photographer
Easy-to-use airbrushing software that is ideal for head-and-shoulders portraits
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Lowepro Passport Sling £39.99

For more information visit www.lowepro.com

THERE are few frills about Lowepro's slimline, single shoulder strap, Passport Sling bag. Available in black, sky blue or mica (pictured), it looks more like a fashion accessory than a photo bag. The Passport Sling sits comfortably around the waist, with camera close to hand via the padded and removable box inside the bag. The box is secured by Velcro fastenings and is large enough to hold a DSLR camera face down with standard zoom lens attached, plus one extra lens. It also has a built-in memory-card holder.

A small area to the side of the box is for personal items and can be expanded in size by unzipping the side of the bag. When opened out, the area of the bag is increased by around a third, and this can hold items like a jumper or your lunch. There are also a couple of smaller pockets within this compartment for accessories such as batteries. On the other exterior side is a pocket to hold a drinks bottle. This is an effective, lightweight bag ideal for entry- and enthusiast-level DSLRs.

Tim Coleman



Amateur Photographer
A discreet, slimline and lightweight day bag
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot G12 vs Nikon Coolpix P7000

We see whether Canon or Nikon has the better enthusiast compact camera in this head-to-head test.

AP 22 January

Pentax K-r

The 12.4-million-pixel Pentax K-r offers a little extra for those looking for an entry-level DSLR.

AP 29 January

Panasonic Lumix DMC-GH2

The Lumix DMC-GH2 has a new AF system and a 15.05-million-pixel sensor. We put it to the test.

AP 5 February

Sony Alpha 580

It's Sony's first full DSLR with the new 16.2MP Exmor sensor and AVCHD Full HD video capture.

AP 12 February

Canon EOS 60D vs Nikon D7000

It's the ultimate decider: which mid-range DSLR offers the best all-round package?

AP 19 February

SIGMA

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Sunflower | CAMERA: SIGMA SD14; ISO50; F8; 1/125sec | LENS: SIGMA 85mm F1.4 EX DG HSM; 85mm | Copyright: 2010 Paul Thacker



SIGMA
85^{mm}
F1.4
EX DG HSM

For Sigma, Canon, Nikon, Sony and Pentax
 Supplied with fitted padded case,
 petal type hood and hood adapter

Offering superb optical performance this first class, medium telephoto lens boasts a large maximum aperture of F1.4 and is compatible with full frame SLR cameras.

The latest optical technology, such as SLD glass elements, ensures the highest image quality throughout the entire focusing range. This medium telephoto lens benefits from Sigma's HSM focusing and is compatible with full frame SLR cameras. Delivering beautiful bokeh, this lens is perfect for portraits and shots at twilight.



Pentax K-5

Pentax doubles its DSLR range to four cameras with its new 16.3-million-pixel **K-5** flagship model. We find out what it is about the K-5 that justifies this status

Tim Coleman
Technical writer



WHEN Pentax introduced the K-7 in May 2009 as a replacement for the K20D, which was its only current DSLR at the time, it had been 18 months between releases. Simultaneously, the company released its entry-level K-x, which doubled the number in its DSLR range. Move forward another 18 months and Pentax has released the K-5 and K-r, doubling the range again. This time the company states that neither of the new bodies replaces the older ones, and they are

likely to line up alongside each other in the shops. The new K-5 sits at the top of the range as Pentax's flagship DSLR model, while the K-r sits between the K-7 and K-x as an upper entry-level DSLR. This is good news for those who already own a Pentax DSLR and for those interested in buying one, because it suggests Pentax is pouring resources into developing and enhancing its DSLR range.

The Pentax K-7 was a real leap forward from the K20D. After testing the K-7 (AP 15 August 2009), it was clear that this was not just a wannabe enthusiast-level or 'prosumer' DSLR, and could hold its own with equivalent Canon and Nikon models. In fact, it boasted class-leading detail resolution and many unique features, such as

AT A GLANCE

- 16.3-million-effective-pixel sensor
- ISO 100-12,800 expandable to 80-51,200
- 7 frames per second
- 1080p HD video at 25fps
- Safox IX+ AF system
- Street price approx £1,000

a self-levelling sensor and in-camera HDR mode. There is much to like about the K-7, and the good news is that the K-5 appears to have improved upon this model with a 16.3-million-pixel-resolution sensor (the K-7 has 14.6 million pixels), while maintaining elements that work such as a small, light yet rugged body. I look forward to seeing how much of a leap forward the K-5 is from the K-7, and whether it adds to the range or is more of a logical replacement for the K-7.

FEATURES

Place the K-5 and K-7 bodies next to each other and, but for the name, it is not possible to tell the two apart. This means that the K-5 is relatively small and lightweight compared to its direct competition, but it is also well built, rugged and weather-sealed. All the changes made to the K-5 are internal.

One of the more significant enhancements to the K-5 is the improved 16.3-million-effective-pixel sensor and 4928x3264-pixel output. This is an increase from the 14.6-million-effective pixels found in the K-7 (and K20D), and notably the resolution is virtually equivalent to the Nikon D7000. Also, the sensitivity range can be extended to run from ISO 80 to ISO 51,200, which makes it the highest of any DSLR with an APS-C-size sensor. Images can be saved as raw, JPEG and raw + JPEG

Camera test Pentax K-5

simultaneously. As with previous models, the K-5 has two types of raw file – Pentax's own PEF and Adobe DNG. To date, we've seen only a slight difference in image quality in favour of PEF files when using Pentax's Silkypix software. However, the DNG files are more readily compatible with editing software and more convenient. JPEG files have four different qualities signified by stars on the display.

The K-5 matches the 7fps of the Nikon D300S, whereas the K-7 has 5.2fps. Around seven exposures at any one point (which is roughly one second) can be achieved at this rate in raw format. I found Pentax's approximation of 30 exposures in JPEG format a little conservative, as I achieved up to 50 exposures. High-speed continuous shooting can be selected for focus or frame-rate priority, which helps in scenes of low light where focusing might be slow.

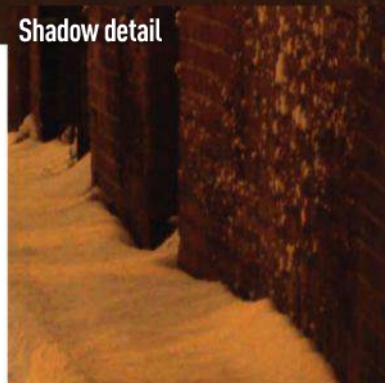
One slight criticism we had of the Pentax K-7 was its slow autofocus (AF) system. The K-5 uses a revised Safox IX+ AF, which is also found in the Pentax 645D. More on this later.

Complacency could become an issue for the user, because there is a plethora of in-camera editing options to make changes post-capture. Significantly, this includes raw image editing. Shoot in raw and the user can adjust the white balance (WB), colour, tone and straighten horizon, to name but a few options. In fact, there were no major in-camera image edits that could not be applied post-capture (see *Features in use* below). All the digital filter effects such as HDR capture, monochrome conversion and other tone settings can be applied for individual or multiple images in one go. Another handy feature in this menu is the image comparison, which splits the screen in half for closer inspection of two images.

In-camera shake reduction (SR) allows sharp shooting with up to 4EV slower shutter speeds, depending on the lens. This means that Pentax's compatible lenses do not need built-in image stabilisation and can therefore be slightly smaller, lighter and cheaper than



Shadow detail



A wide dynamic range of over 12EV ensures detail is present in shadow areas

those that do. As SR compensates for hand shake, it should be switched off when using the K-5 with a tripod. The SR system is also used for composition adjustments such as straighten horizon, and allows for up to 2° rotation with the sensor. There is an accurate auto horizon correction setting that can be switched on or off, which is much quicker than doing it manually.

Pentax's introduction of a digital level prompted others to follow suit and now this technology is in several cameras. However, where the digital level of the K-5 has the upper hand over some of its competitors is that it not only detects tilt on the axis to the left and right, but also to the front and back. This means the camera can be corrected for front and back tilt, as well as left and right. The level can be displayed by pressing the info button or by customising the button configuration to the raw/fix button, which can be found to the left of the lens. The digital level is less fiddly than using the spirit bubble on a tripod. Further to this and in emergency use, it is possible to rotate and crop images in-camera.

There are so many tools for shooting that I was hard pressed to find any missing functions. Remaining from the K-7 are multiple exposures with auto EV adjustment, interval shooting with start time and photo frequency control, while copyright data can be encrypted to file metadata. A couple of new scene modes have been added, which includes cross-process. Lens correction for barrel and pincushion distortion can be applied to images both pre- and post-capture when the camera is used with Pentax DA, DA L, D FA and some FA lenses. Correction can also be applied for lateral chromatic aberration.

9/10

BUILD AND HANDLING

We really liked the body of the K-7, and the only difference between it and the K-5 is in the name on the top left on the front of

FEATURES IN USE IN-CAMERA RAW EDITING

WE HAVE seen a number of improvements in what many cameras offer for playback and editing in-camera. Although in-camera raw editing is not unique to the K-5, the sheer volume of possibilities is impressive, and makes for fun shooting and editing. In playback mode, raw development can be accessed by pressing the down arrow button, and handily there is the option for single- or multi-image development. Almost all the in-camera editing options are available and include white balance adjustment, JPEG and TIFF conversion, JPEG quality, tone mode with tweaks for elements such as saturation and sharpness, ISO bracketing ± 1 stop, lens correction, noise reduction and shadow correction. To develop multiple images, the user simply ticks the desired images and the



current edit settings are applied to them all. When editing an image, it is saved as a separate file so the original is retained. There is a lot of fun to



be had by scrolling through your images before you get home and applying various filters to your favourite shots.

Frame four



In raw mode, seven frame per second shooting is available for one second



the body. The K-7 and K-5 share identical dimensions and weight, which means that the K-5 is smaller and lighter than its direct competitors, the Canon EOS 60D and Nikon D7000. Although the difference in size and weight between the K-5 and its competitors is fairly marginal, it is noticeable when walking around during a day's shooting.

Despite its relatively small size for a camera of this level, the K-5 feels rugged and well built, with a magnesium-alloy body encasing its stainless-steel alloy chassis. There are 77 weatherproof seals to keep out dust and moisture. This is just as well because I tested the K-5 on several freezing cold and snowy days. The body is complemented by Pentax's rather limited range of weather-resistant (WR) lenses. I used the 18-55mm f/3.5-5.6 WR lens with the K-5, which requires a little persuasion to fit on and pull off as it locks extra tightly to the body.

Like the K-7, the K-5's contours on the handgrip are ideally shaped to sit comfortably in the hand. The LCD screen is flush to the left of the back, which means that apart from the playback and delete buttons, and the shooting mode dial with metering switch, most of the controls are to the right of the screen and within thumb's reach.

When the built-in GN 13m @ ISO 100 pop-up flash is in use, it is positioned slightly further above the lens than the flashes of most other DSLRs. This is preferable because it can make for more flattering lighting for portraits and reduce redeye.

The menu is as simple as one could expect from a camera that offers so many functions, although I would like to see customisation options like those found in the competing Canon and Nikon models. However, it does not take long to become accustomed to the frequently used settings. The four pages of custom settings include expanding the

sensitivity settings to ISO 80-51,200, auto EV compensation and autofocus (AF) single and continuous frame settings.



WHITE BALANCE AND COLOUR

Both the white balance (WB) and custom colour modes can be accessed within thumb's reach through the four-way controller to the right of the screen. By pressing the left arrow key AWB, ten presets (four of which are fluorescent), custom and Kelvin white balance modes are displayed. Up to three measurements can be stored for custom and Kelvin white balance modes

This landscape made use of the automatic horizon correction



and this is achieved simply by turning the shutter dial. There are few situations where auto white balance (AWB) does not produce results virtually the same as the relevant WB preset. Of these, sunny conditions can at times produce slightly cooler images, while in tungsten light the results are a little warm, and tricky light from an outdoor lamppost results in images that are a little orange.

By pressing the right arrow key, the colour toning modes are accessed, of which there are nine presets. These include landscape, monochrome and vibrant for a sharper and more saturated effect. All can be fine-tuned with sharpness, contrast, key, hue and saturation adjustments, and the effects can be seen in Live View. Generally, I kept the setting to natural for more accurate results and used the in-camera post-capture editing tool for creative effects. The default colour tone is set to bright and this produces punchy images, but there is an option for all tastes.



METERING

Like the K-7, the K-5 uses a 77-segment metering system. Metering modes are accessed by the dedicated switch on the bottom of the shooting-mode dial. I like having a dedicated dial for quick access, although the switch is tiny and a little fiddly to turn, especially as I was often wearing gloves during the test. The K-5 produces pleasing exposures in most situations.

When using the multi-segment metering mode, previous Pentax cameras like the K20D have a tendency to underexpose scenes that pose a wide dynamic range, such as a landscape with a large sky area. This can leave a dark foreground. Arguably, it is easier to extract detail from dark shadows than burnt-out highlights, so underexposure is preferable to overexposure. Underexposure was addressed somewhat in the K-7's 77-segment metering system, and the K-5 performs in a similar

way. Only in scenes of wide dynamic range that would throw any metering system is the multi-segment metering unable to capture the range. Generally for such photographs, multiple exposures or high dynamic range (HDR) photography are better choices, and the K-5 offers HDR capture.

8/10

NOISE, RESOLUTION AND SENSITIVITY

Perhaps the most notable feature of the K-5 is its ISO range, which is expandable through the custom menu from its auto setting of 100-12,800 to a staggering ISO 80-51,200. Of all DSLRs with APS-C-size sensors, the Pentax K-5's ISO of 51,200 has the highest sensitivity. This is combined with a pixel output of up to 4928x3264 crammed into the APS-C-size sensor, which is an increase from the 4672x3104 pixels found in the K-7.

I am impressed with the level of detail in my images. Raw files are particularly sharp and images shot on our resolution charts reached 30 at ISO 100. Images shot at the maximum auto setting of ISO 12,800 still reached 24, which is equivalent to ISO 100 in many entry-level DSLRs. JPEG files are softer, but still resolve a lot of detail. At ISO 100 files reach 28 and 24 at ISO 6400. JPEG files are softer still if noise reduction is applied. I turned off the noise reduction because distracting noise only really shows at much higher sensitivities, and in such conditions noise often adds atmosphere.

Luminance noise is noticeable at around ISO 800, but only becomes striking from ISO 3200. Although obviously noisy, ISO 51,200 works in exceptionally low light and offers flash-free and atmospheric shooting. Chroma noise comes into play at higher sensitivities too, and is most apparent in shadow areas. This can be helped a little by using shadow correction. To help counter distracting colour noise, images shot at such high sensitivities look much better converted to black & white.

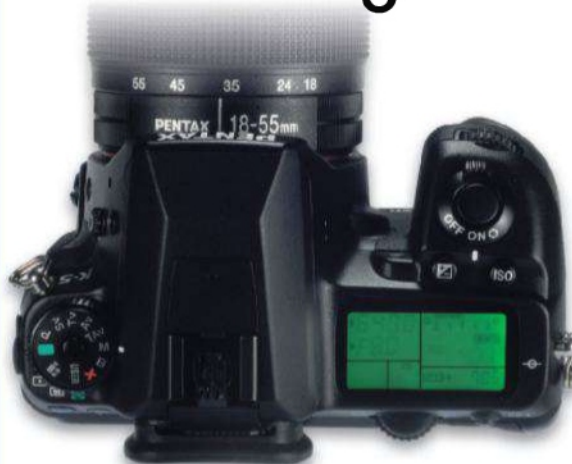
28/30

AUTOFOCUS

One slight niggle with the Pentax K-7 was the slow and noisy AF. The K-5 features a revised Safox IX+ AF system, which maintains the 11 selectable AF points, nine of which are cross-type. The main difference with the new system is that the 11 AF points are spread wider over the frame. The AF uses a dedicated AF assist lamp, which helps in low-contrast light. Although the AF is still characterised by its noisy motor when it hunts for a focus subject in low-contrast light, the revised Safox IX+ is an improvement on its predecessor. I found it generally responsive and accurate, even in low-contrast light, and the situations in which it struggles to lock onto a subject are less frequent.

As the K-5 offers a shooting rate of 7fps, it may be of interest to action photographers. This makes the autofocus particularly

Facts & figures



RRP	£1,099.99 (body only)
Sensor	16.3-million-effective-pixel CMOS sensor
Output size	4928x3264 pixels
Focal length mag	1.5x
Lens mount	Pentax KAF2
File format	14-bit PEF or DNG raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG, three-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3EV or 1/2 EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-12,800 (expanded to ISO 80-51,200)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, sensitivity priority, shutter and aperture priority, bulb, 77-segment metering, centreweighted and spot.
Metering system	±5EV in 1/3EV or 1/2EV steps
Exposure comp	Auto, 10 presets, custom setting.
White balance	Kelvin and WB fine adjustment
White balance bracket	Yes, over 3 images
Drive mode	7.0fps for approx 50 large/fine JPEG files or 7 raw images
LCD	3in TFT with 921,000 dots
Viewfinder type	Pentaprism
Field of view	Approx 100%
Dioptr adjustment	-2.5 to +1.5 dioptre
Focusing modes	Manual, AFS (single), AFC (continuous)
AF points	11 individually selectable AF points, 9 of which are cross-type
DoF preview	Yes
Built-in flash	Yes - GN 13m @ ISO 100
Video	1920x1080 pixels (at 25fps), 1280x720 pixels, 16:9 (at 30fps or 25fps), 640x480 pixels, 4:3 (at 30fps or 25fps), Motion JPEG (AVI)
External mic	Yes
Memory card	SD or SDHC
Power	Rechargeable Lithium-Ion D-LI90 battery
Connectivity	USB 2.0 Hi-Speed
Weight	740g including battery and card, 660g without.
Dimensions	130.5x96.5x72.5mm

Pentax UK Ltd Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. www.pentax.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Sigma 105mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Although noise is evident at ISO 12,800, there is plenty of detail at this setting.



FOCAL POINTS

Dioptré

The switch to change the dioptré is available from above the viewfinder without needing to remove the eye cup

Metering

This switch gives control for spot, centreweighted and multisegment metering



Camera shown actual size

Live View

Live View is accessed directly by this button and any changes to exposure are displayed

Picture modes

There is direct access via this button to the nine different colour modes with fine-tuning for saturation, hue, key, sharpness and contrast. The default colour mode is 'bright'

Multi-exposure

Up to nine exposures can be taken on the same frame and there is the option for auto EV adjustment to ensure an accurate exposure.

Horizon correction

As well as the digital level gauge that acts like a spirit level, the auto horizon correction can be activated to level an uneven horizon during the image processing.

Cross-process

New to the K-series is the cross-process scene mode. Colours in this mode can be fine-tuned and up to three custom settings saved.

Interval shooting

Up to 999 exposures can be captured, with in-camera control over the start time of the sequence and set interval time between each photograph.

Custom menu

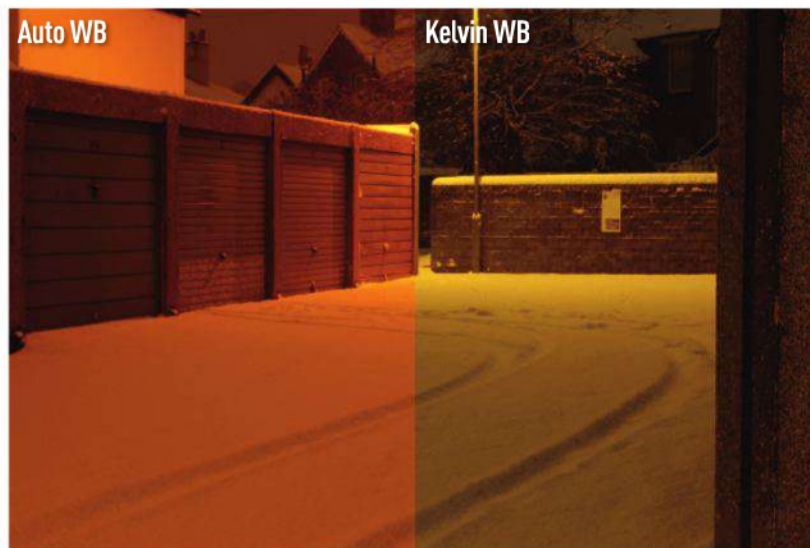
	C 1 2 3 4
1. EV Steps	1
2. Sensitivity Steps	1
3. Expanded Sensitivity	2
4. Meter Operating Time	1
5. AE-L with AF Locked	1
6. Link AE to AF Point	1
7. Auto EV Compensation	2
MENU Exit	

Picture modes menu



Live View in video mode





important. I spent a couple of hours photographing people snowboarding and sledging (and an overexcited dog running) down a hill during the snowy week using continuous AF mode. The K-5 is good at tracking moving subjects, especially if one is in the centre of the frame. Also, as the 11 AF points are set wider over the frame, the Safox IX+ has a larger and more forgiving focus area. The AF will struggle if the subject slips out of the focus area, and the two non-cross-type AF points on the edges of the AF area are of little help. Although the AF system is quick in low-contrast light for single-frame shooting, in low light and crowded scenes the continuous AF takes longer to find a focused subject. This affects the frame rate. I took the K-5 to a floodlit football training session and in continuous AF with focus priority setting I could often only achieve two or three frames at a time. In the custom menu you can change the priority to frame rate, but the continual control over focus is compromised.

As in the K-7, only manual focus can be used in the K-5 once recording has been started in video mode when the initial auto focus has been made.

8/10

LCD, VIEWFINDER AND VIDEO

The K-5 shows no significant changes to the viewfinder from the K-7, which is slightly disappointing because we were not overly enamoured by it. Although the pentaprism viewfinder has a 100% field of view that displays the whole scene, the view through it is quite dark. This is also the case with the data seen through the viewfinder, resulting in tricky viewing in dark, overcast and night-light conditions. That said, this did not deter me from using the viewfinder.

Live View is displayed via the 3in, 921,000-dot LCD screen. This is the same screen as found in the K-7, and the Live View button is to the right of the screen. I found the brightness, and the fact you can see exposure adjustments on screen as they are made, to be advantages of using Live View instead of the viewfinder.

Auto white balance gave much too orange results in this tricky abstract night scene. There is complete control over the colour temperature using Kelvin white balance

Pentax has brought 1080p HD video to its DSLR range for the first time in the K-5, with a 1920x1080-pixel output at 25fps, while 1280x720 and 640x480 pixels are available at 25fps and 30fps respectively. There is an external microphone socket, and HDMI connectivity to view moving and still images directly onto a television. Despite the plethora of post-capture editing available for still images, none can be used in-camera for video clips. The start and end times can be clipped and the excess footage is either discarded or saved as a new file.

8/10

DYNAMIC RANGE

The K-5 holds no surprises with regard to its dynamic range and can capture more than 12EV. Highlight and shadow correction are possible individually through the dynamic range (D-range) setting and can be applied pre- or post-capture through the raw editing. When the highlight correction is applied, the available ISO (in expanded mode) is raised to ISO 160 to enable underexposure for preserving highlights. Adding shadow correction boosts the dynamic range slightly, and used post-capture with raw files it shows that plenty of detail is retained in shadows.

HDR capture is available in JPEG format only, or it can be applied post-capture to raw files through the in-camera image-editing menu. As well as auto, there are three levels of strength for HDR mode. I found that the auto mode generally produces pleasing results in most situations. Auto align makes use of the shake-reduction (SR) system and is useful for HDR capture; SR compensates for movement when shooting without a tripod, as the multiple exposures are taken one after the other to form one image. Processing of HDR images is a little slow at around 20 seconds.

8/10

Competition



Canon EOS 60D

23 OCTOBER 2010



NIKON D7000

13 NOVEMBER 2010

NIKON'S D7000 is almost the same price as the K-5, and Nikon broke through its 12-million-pixel prosumer DSLR resolution barrier with a 16.2-million-effective-pixel sensor, which is virtually the same as the Pentax K-5. Canon's EOS 60D has an 18-million-pixel resolution sensor and is around £200 cheaper, although its polycarbonate body is a compromise. Nikon's new metering system in the D7000 has 2016 pixels and 39 AF points, whereas the K-5 has 77-segment metering and 11 AF points.

Of the three, the K-5 is marginally the smallest and lightest. It also boasts the fastest ISO, which can be expanded up to 51,200, and the fastest frame rate at 7fps, which matches the Nikon D300S but not quite the 8fps of the EOS 7D.

Verdict

WITH the launch of the K-5, Pentax has enhanced the core of the K-7 while maintaining its rugged, well-built yet lightweight body. The K-5 sits comfortably in the hand, has intuitive handling and with every genuinely useful feature present it is likely to please any enthusiast. A higher resolution offers larger prints, and the faster frame rate and sensitivity push the shooting boundaries to greater possibilities.

The K-5 has the same viewfinder as the K-7, which is still a bit too dim for me and, although the AF system has been enhanced, it struggles in crowded action scenes in low-contrast light, which is a shame as the better frame rate will be of interest to sports photographers.

Pentax states that the K-5 does not replace the K-7, but rather the two sit side by side in the range. However, a glance at the specification of the K-5 suggests otherwise, especially considering the advancements in the 18 months since the K-7 was launched. The K-7 started life at a similar price as the K-5, although it has come down a lot. Whether the K-5 is a worthy purchase for a K-7 owner will depend on how much they require the enhanced shooting and higher resolution.

The K-5 is solid, produces detailed images and boasts impressive low-light capabilities. Those looking to upgrade to an enthusiast-level DSLR won't be disappointed because, in a competitive market, the K-5 fights its corner very well indeed.



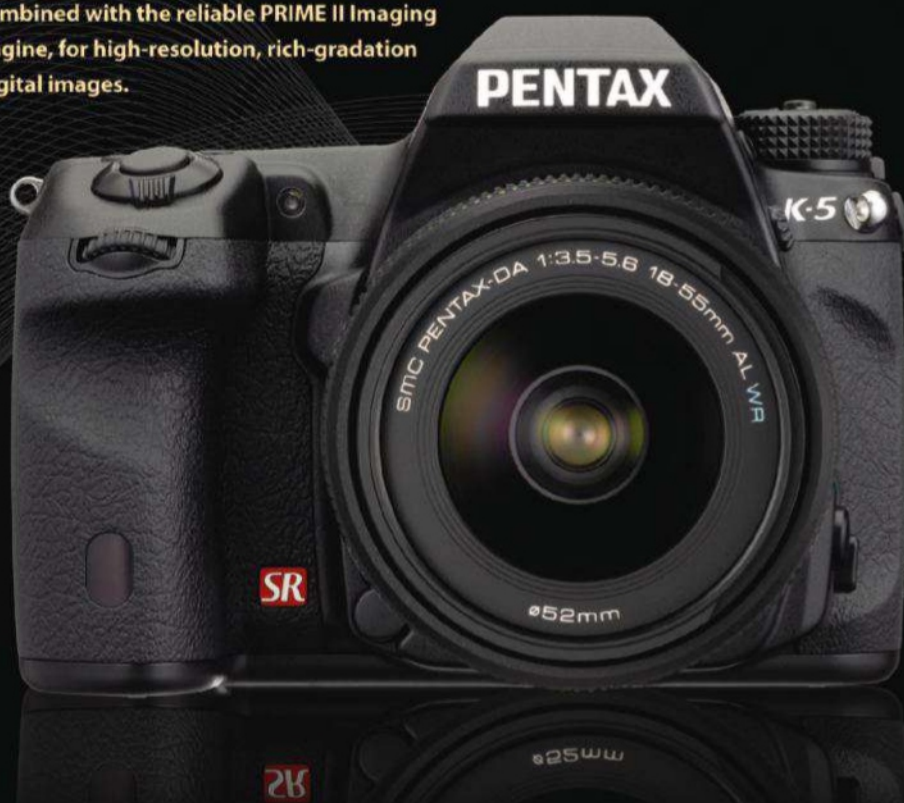
	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
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Fujifilm FinePix Real 3D W3

The second-generation 3D compact from Fujifilm offers improved features in a slimmer form. **Mat Gallagher** finds out whether it is worth investing in



Mat Gallagher
Deputy editor

FUJIFILM was very quick off the mark with its first 3D compact camera, the W1, and managed to hit the shelves just as the latest 3D craze flooded the cinemas and the home-entertainment market. So while both Sony and Panasonic have now produced 3D functionality within their latest models, Fujifilm has now produced a second, more refined 3D camera. This new model, the W3, is slimmer than the first, with an improved lenticular LCD screen and HD video capture in 3D or 2D. The starting price of the camera is also £100 cheaper than the W1 on release, making it even more appealing for the 3D fan.

FEATURES

To offer a real 3D experience, the W3 uses dual lenses, placed 64mm apart, to simulate the distance between our eyes. These images are captured on two separate

1/2.3in, 10MP CCD sensors and the 3D HD RP (real photo) processor then combines this information to produce MPO-type 3D still images or a 3D AVI file. The W3 can also be used as a standard 2D compact camera and, even when in 3D mode, it will also record by default a JPEG image alongside the 3D file. Still images are output at a standard 10MP size of 3648x2736 pixels for both 2D and 3D images, with 4:3 and 16:9 options also available, and at 1080x720 pixels for video.

The lenses offer a 35mm equivalent of 35–105mm focal length with a maximum aperture of f/3.7–4.2. This gives a decent range for standard scenes and portraits – the wideangle abilities are limited by the use of the dual lenses. Similarly, close focus is just 38cm in 3D mode but 8cm in 2D. The ISO offers a range of 100–1600 with three auto settings to limit it to either ISO 400, 800, or 1600. Metering offers a choice of average, spot and multi, with ±2EV exposure compensation.

There is a choice of fully manual, aperture priority and program shooting modes, along with full auto, two sets of scene modes and advanced 2D and 3D settings. The

AT A GLANCE

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advanced 2D settings allow you to use each lens to provide two alternate shots at once; this includes a wideangle and telephoto combination, a choice of two colour settings and two ISO sensitivities. The advanced 3D modes allow you to move the camera between the two shots being taken, to allow you to widen the distance. This increases the perceived 3D effect for distant subjects or allows you to get closer for macro shots. This can be done with a timed interval between the shots or by pressing the shutter twice.

When shooting in 3D, the autofocus will, by default, automatically set the parallax control of the two lenses to determine the extent of the 3D effect. This can also be fine-tuned with a rocker on the top of the camera.

The rear LCD screen on the W3 is lenticular in its design, which means it will display an apparent 3D image without the need for any special glasses. Compared to the screen on the W1, this new 3.5in display is larger and the viewing angle has been improved, making it easier to see the 3D effect.

BUILD AND HANDLING

The W3 is noticeably slimmer than the previous W1, making it far more pocket-friendly, although it is still on the large side for a compact camera. The lens cover alone, which slides down to reveal the dual lenses and flash, adds significant bulk; the camera would perhaps be better served with individual thin lens covers. It is also fairly heavy at 230g, despite again being lighter than the previous model. On the rear of the camera, however, the space has been well used, with most of it filled by the gigantic LCD screen. The mode dial and D-pad controls to its right are very usable and allow easy control of the camera. The menu system is much in keeping with that of other Fujifilm compacts – much more so than the W1 – making it easier to navigate.

One slight annoyance with the W3 is, that, because of the second lens, many users will need to adjust the regular grip they would take with a compact in order to keep fingers clear of the lenses. This is perhaps unavoidable but it can result in some stray digits in shot before you get used to it.



PERFORMANCE

Using the W3 is a far more enjoyable experience than the W1 – mainly due to the ease with which it focuses and the ability to see the results clearly on the LCD screen. The auto parallax control has been drastically improved and it seldom needed adjusting via the top rocker control. This means you can almost ignore the parallax and focus as you would on a standard 2D compact camera.

Metering is well controlled and gives a nice even exposure under most conditions. But like many compacts, under high-contrast scenes the metering can overexpose the highlights to maintain the general exposure.

It is easy to forget that this camera works proficiently as a regular 2D compact when you don't need its 3D capabilities, and in doing so this opens up further features such as face detection, multipoint AF and high-speed continuous shooting. The degree of manual control available is impressive from a compact, although menu use is needed to access it. Unfortunately, it lacks any lens or sensor-based stabilisation, although I appreciate this would be difficult to facilitate, due to the dual lenses and dual sensors.

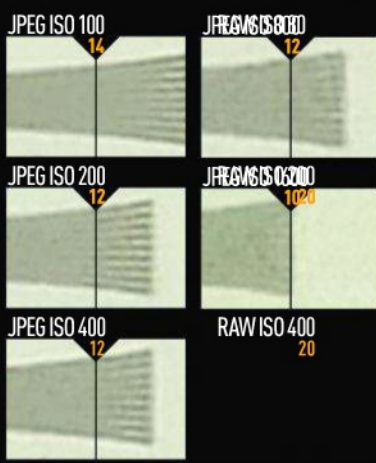
The camera also takes an exceptionally long time to start up, with around seven seconds from sliding the lens cover down to being able to shoot.

Most importantly, though, the 3D pictures from the W3 look stunning, with a crisp and clear image that has such a remarkable depth to the scene you could almost walk into it. Seeing them on the back of the camera is impressive enough, but once they are viewed on a large monitor or 3D TV the effect is even more dramatic.

On close inspection of the JPEG files there are artefacts visible in the images even at ISO 100. This appears to be a result of noise reduction and gives a slight watercolour feel to the images, causing a lack of fine detail. This only starts to become pronounced at ISO 800 and above, and even then the images remain well coloured and still very usable. On our resolution chart the camera only reached a total of 14 at ISO 100 and just 10 at ISO 1600. Effects are less noticeable on the 3D files, partly as the effect is more of a distraction. **AP**

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



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Facts & figures

RRP	£400
Sensor	Dual CCDs
Output size	10MP
Lens	Dual 3x zoom (35-105mm) f/3.7-4.2 Fujinon lenses
File format	JPEG, MPO + JPEG, MPO, AVI, 3D-AVI
Shutter speeds	0.5-1/1000sec, down to 3sec in night (tripod) mode
Metering system	Average, spot, multi
White balance	Automatic scene recognition preset: fine, shade, fluorescent light (daylight), fluorescent light (warm light), fluorescent light (cool white), incandescent light, underwater lighting
Exposure modes	Program, aperture priority, manual, auto, Adv.2D, Adv.3D
Focus	Single AF, centre, multi (2D only)
Flash modes	Auto flash, effective range (ISO 800): 60cm-3.6m, 30-80cm in macro mode
LCD monitor	3.5in, 1.15-million-dot LCD
ISO range	100-1600, auto (400, 800, 1600)
Connectivity	USB 2.0, HDMI 1.4, Mini HDMI
Storage media	SD, SDHC card + 34MB internal memory
Power	Rechargeable Li-Ion
Weight	230g
Dimensions	124x65.9x27.8mm

Verdict

IF YOU'RE looking to achieve 3D photos, the W3 is the ideal solution. It produces high-quality 3D images with the least effort while leaving you the option to

fine-tune and tweak both the 3D effect and the exposure. For everyday use, however, it does lack some standard compact features, crucially stabilisation, and the body is still a little on the large size despite being a great improvement on the W1. Image and video quality are slightly questionable in 2D, but for 3D

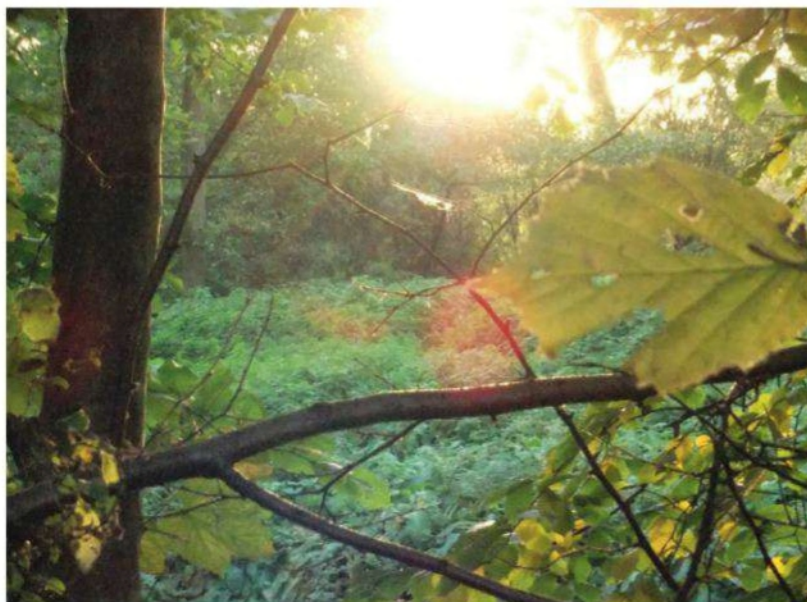
use on TV displays the flaws are not obvious and the camera can achieve great-looking results, even at the higher ISO ratings.

This camera is an affordable way into 3D imagery and a must for any 3D fan.



Top: A low-light street scene taken in 3D (2D shown here) gives a real sense of depth to the image

Right: Taken at the maximum ISO 1600, the image is still fairly noise-free but lacks fine detail on close inspection



AskAP

Let the AP team answer your photographic queries

DEPTH OF FIELD DILEMMA

Q I am new to DSLRs, but am enjoying using my Canon EOS 550D for general snaps of the family, as well as some more serious landscape shooting around my local area in Cornwall. I've been trying to use the semi-automatic modes to learn a bit more about factors like depth of field, which have been unknown to me until now, but I have run into a problem. When I work my way through the aperture range, getting smaller, I do see more front-to-back sharpness, which is in line with what I've read in books and magazines, but I always reach a point where sharpness just becomes awful, both near to the camera and far away. Is this the drop-off in lens quality at small apertures that I have heard people talk about?

Helen Hunter

A The problem is not so much a fall-off in optical performance, but rather a lack of sharpness due to camera movement. As you reduce the aperture to gain more depth of field, so the camera needs to keep the shutter open for longer to achieve the correct exposure. Usually, when the shutter speed is longer than 1/30sec (1/15sec or lower) any movement of the camera will be recorded as blur – known as camera shake. This figure varies according to your lens and the longer the lens the faster it needs to be.

You can do one of two things to fix the issue. First, raising the ISO sensitivity of your EOS 550D to keep the shutter speed above the magic threshold will avoid the shakes, but it can have a detrimental effect on image quality.

Alternatively, use a tripod to support the camera and fire it with a remote control or self-timer to avoid jolting the camera as you touch the shutter release.

Additionally, you may not need to stop all the way down to the minimum aperture of your lens in order to achieve the depth of field you need. Depth of field extends in front of and behind the point of focus, so if you are focusing on the horizon at infinity, the depth of field behind the focus point is wasted. It's much better to focus about a third of the way into the scene. You may only need an aperture of f/11 or f/16 to capture everything in focus. Use Live View or the camera's depth-of-field preview to check this. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to:

apanswers@ipcmedia.com
or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

DEVELOPER UPDATE

Q Regarding your reply to R Chandler concerning the development of the now-discontinued Agfapan 25 black & white film (AP 13 November), you may also like to consider Agfa's own Rodinal developer. Silverprint stocks this at £11.25 for 500ml, with 125ml bottles also available.

I started using Agfa products when stationed with the RAF in Germany and was involved with archaeological photography in Jordan where I used Rodinal because of its economy, long shelf life and excellent results. I still use Rodinal today, though sadly Agfapan 25 is no longer in production. **Alan Hills**

A Thanks for the suggestion, Alan. Indeed, Silverprint tells me that Rodinal is now being produced by German chemical manufacturer A&O, but was first marketed in 1891 by Agfa, making it the oldest developer in continuous production. A datasheet can be downloaded from www.silverprint.co.uk that gives suggested development times. **Ian Farrell**



LEICA ALTERNATIVE

Q I tried using a Leica M9 recently and now I want one, although I can't afford it. Are there any alternative digital rangefinder cameras that won't break the bank? **Frank Sears**

FROM THE AP FORUM

How do I photograph frost?

JediKnight asks Can someone please give me some tips on how to photograph frost, as it's something I have never done and would like to give it a go?

Fen replies Step 1: work out what aspect of the frost you want to capture, such as patterns, cobwebs, frost on cars, frost on grass or frozen water.

Step 2: Get up early.

Step 3: Get out there and play.

That's it really. Just go out and try different things.

Malcom Stewart replies I've just had a



Your questions answered

A Leica currently has the digital rangefinder market pretty much to itself. If you can't afford an M9, then you could look for a used M8 or M8.2, although these aren't full-frame and require IR filters to be used on the front of lenses. If you wanted a film rangefinder then I'd point you towards the extremely capable Voigtlander Bessa range. These are terrific value for money and give access to Leica L- and M-mount lenses. Other than this, you could seek out a second-hand Epson R-D1 – a digital rangefinder that is no longer in current production, or wait for Fujifilm's much-anticipated, rangefinder-like FinePix X100, which is due out soon. **Ian Farrell**

SECOND-HAND CANON

Q Earlier this year, I treated myself to a Canon EOS 7D camera and some excellent lenses, namely an EF 17-40mm f/4L USM and EF 24-105mm f/4L IS USM. However, my interest in film photography still remains and I was wondering if there is a Canon film camera that I could buy second-hand that will accept the above-mentioned lenses, and provide me with the best of both worlds? **David Hall**

A The Canon EF lens mount is common to all EOS SLRs, so your two optics will work fine on older film-based EOS cameras. It is EF-S-mount lenses that are for cropped sensors only, and so would cause vignetting on film cameras.

The first EOS (the EOS 650) was introduced in 1987 and is something of a cult second-hand camera if you can find a used model in good condition. Have a look at the classified ads at the back of AP or search the internet auction sites and you'll almost certainly find some bargains. The EOS 3 was a particular beauty, although something like the EOS 50 or EOS 5 will be cheaper. **Ian Farrell**

quick look at the hoarfrost on some of the twigs in my garden, and the details are quite small so you need to get close using a macro lens, or extension tubes between your lens and camera body. You might be just about OK at the minimum focus setting of your lens – look for the close-up sign on your Canon lens, such as a flower. You will probably need some minus exposure compensation so that you don't lose the detail in the frost.

The other thing to remember is that if the sun gets on the frost it will melt, so anything that you can photograph will be lit by either blue sky or light from clouds. It might be worth shooting in raw so you can experiment afterwards with the colour temperature. Alternatively, take a few JPEGs set to different white balance and exposure compensation settings. As you're using a digital camera, it's not as though you're wasting film.

Roy5051 replies It's 3.15pm and the hoarfrost is still clinging to the trees here in east Somerset. In this type of weather you do not need to get up early. In fact, you do not need to get up at all, as

from my bedroom window I have a lovely display of frost!

Daft Biker replies Find some frozen ivy leaves. You often get some nice frost patterns on the edges and veins of leaves, and they should be big enough for frame-filling shots.

Alternatively, you can use the frost as an opportunity to mess around with a reversed lens. At high macro magnifications you can really start to explore all the weird and wonderful frost formations. Frost might look white and fluffy to the naked eye, but once magnified you can see there's a whole different world to explore and the frost structures vary from day to day.

If you want to try photographing snowflakes, try leaving a bit of glass outside so it cools down and you can use it to catch the snowflakes.

RovingMike replies Remember that a meter reading off frost will cause underexposure. You need to compensate by up to 2 stops. Use the palm of your hand (if you are Caucasian) to work out what it should be.

f/AQ

What is local contrast?

A normal – or 'global' – contrast adjustment is best carried out with a Levels or Curves adjustment. It affects tones equally throughout a photograph, making the highlights brighter and the shadows darker. A local contrast adjustment, however, occurs only where there is already a difference in tone, enhancing this natural contrast while leaving areas of continuous tone alone.

Local contrast works in much the same way as the Unsharp Mask filter in Photoshop (and similar applications), finding edges and increasing contrast across them, except the distance over which the contrast enhancement occurs is much larger and more spread out. A high-radius, low-amount Unsharp Mask filter has much the same effect as using a Clarity (or similar) slider in raw processing. Choose Filter>Sharpen>Unsharp Mask and start with a Radius of 39–40 pixels and an Amount of 10–20%, although you can tweak these figures until you get the look you want.

Neither local nor global contrast changes do a better job than the other; they have different effects, and should be used together. But don't go over the top – you can easily have too much of a good thing. **Ian Farrell**

In next week's AP

On sale Tuesday 18 January

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ON TEST

VS

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Although they look strikingly similar, it's what lies beneath that counts. Richard Sibley tests the latest enthusiast compacts from Canon and Nikon

FEATURES

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Find out how Sean Slevin overcame the disappointment of his second-place finish in APOY 2009 by winning the competition in 2010



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All you need to know about...

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The polariser is a popular piece of equipment for landscape photographers, but why and when should you use one? Jason Theaker explains all

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Canon PowerShot SX30 IS

With a huge 35x optical zoom lens and 14.1-million-pixel sensor, the **Canon PowerShot SX30 IS** could be the most exciting bridge camera we've ever seen. **Richard Sibley** finds out just how good it really is

DATAFILE

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Weight
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Dimensions
122.9x92.4x107.7mm

BRIDGE cameras provide the perfect compromise between size, cost and functionality. Although cheaper DSLRs have reduced their popularity, bridge cameras still have a lot to offer, particularly because of their huge zoom lenses.

FEATURES

The Canon PowerShot SX30 IS has a 35x optical zoom, the equivalent of a 24-840mm lens (in 35mm format), so it is ideal for a range of photographic subjects from landscapes to wildlife. That such a huge magnification is possible is partly down to the fact that the SX30 IS uses a small compact camera sensor, in this case a 14.1-million-pixel, 1/2.3in CCD sensor. In real terms, the sensor in the SX30 IS measures around 6.16x4.62mm, which is staggering when you consider it has 14.1 million photosites. Of course, there is always the risk that using a sensor with such a high resolution could lead to significant image noise and a low dynamic range, but more on this later.

With such a large magnification, the lens also features optical image stabilisation, with Canon claiming that it offers as much as a 4.5EV increase in the usable shutter speed. I have to say that the stabilisation system is superb and keeps the image very steady, making the 840mm focal length usable even at slow speeds such as 1/125sec.

The SX30 IS also features a full complement of manual-exposure modes and a built-in flash with a hotshoe to allow external flashguns to be used.

Composing images is achieved using a 2.7in vari-angle LCD screen, with a resolution of 230,000 dots, or a

202,000-dot electronic viewfinder. One major omission from the SX30 IS is the ability to save images as raw files.

BUILD AND HANDLING

Like other bridge cameras, the SX30 IS is styled very much like a miniature DSLR. It also handles like an entry-level DSLR, with many of the controls in similar positions. The menu will also be familiar to Canon users.

With the SX30 IS being very light and small, it is an ideal travel camera. Although the DSLR-style design means that it isn't pocketable, it is certainly a far smaller and lighter option than carrying a DSLR with a 800mm f/5.6 lens attached.

PERFORMANCE

Overall, the Canon PowerShot SX30 IS performs extremely well, which it should given its specification, and it is certainly on a par with other high-end Canon compacts. The camera takes just short of three seconds to zoom from 1x to 35x, which is respectable given the focal length.

The contrast-detection AF is good without being snappy, and while it does slow down at the maximum focal length, it is smooth and doesn't hunt back and forth. For most casual photographers, the AF of the SX30 IS is more than adequate, particularly for social events, landscapes and holiday photographs.

IMAGE QUALITY

With the same Digic V processing engine as other Canon compact cameras and DSLRs, the PowerShot SX30 IS produces images with the colours you would expect from a Canon model. In its default colour setting,

images are bright and punchy but still look realistic. There is, of course, a selection of other colour styles that can be applied, as well as the option to create your own.

Aimed at the casual user, the SX30 IS will spend most of its time in AWB and evaluative metering mode, and both of these produce good results. Should the metering produce a poorly exposed image, there is spot and centreweighted metering available, although I found that a quick $\pm 0.6EV$ adjustment solves most issues.

Putting 14.1 million photosites on such a small compact-sized sensor was always going to hinder image quality, but the maximum sensitivity is a sensible ISO 1600.

Sadly, the sensor is overpopulated and noise is visible at ISO 400. At sensitivities higher than this, image detail is compromised by noise reduction. The dynamic range also seems to have been affected, as the small photosites cause highlights to become easily blown out and there is not much detail in shadow areas.

That said, below ISO 400 the images look good, and given that most users of this camera will rarely print their images larger than A4, they should be more than happy with the picture quality. **AP**

Verdict

CANON'S
PowerShot
SX30 IS is a
great travel
camera



let down a little by having an overpopulated sensor. However, for many people it could be the ideal first step into photography.

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HOW MUCH DO THEY COST?

A Curlew III in 'exceptional condition' sold on eBay for £641 on 24 November 2010. Another, that looked good on the eBay page, made £376.60 on 30 November. I cannot find any recent sales for examples of the much scarcer Peregrine III, but enthusiast John Vaughan reports that he saw a Peregrine III with its original box that sold for £655, and another, without its box, for around £500. My guess is that a good, fully operational Peregrine III, because of its scarcity, would make as much as £800 in the current market.

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Peregrine II

With 80mm f/3.5 Taylor Hobson Royal lens and Talykron shutter



Peregrine III

A flash-synchronised example of this 6x6cm coupled rangefinder camera, which has recently been overhauled and is in perfect working order

Kershaw Peregrine and Curlew

Ivor Matanle looks at these archetypically English folding cameras of the late 1940s

THE KERSHAW Peregrine and Curlew folding cameras were products of the somewhat chaotic state in which the British precision-engineering industry found itself after the end of the Second World War. No new foreign cameras, particularly German ones, of any quality were available, and import controls maintained that situation until the mid-1950s. The British camera industry was busy sorting itself out as best it could, as companies reverted to making cameras after years of making bomb sights, navigational optics and other optical tools of war.

Kershaw and Sons Ltd was founded in 1904 and, after a couple of name changes, set up in Harehills Lane, Leeds, in 1917. The company was well known to serious photographers, particularly professionals, because it manufactured Marion Soho Reflex cameras, which used a Kershaw-patented shutter and mirror mechanism. Made under contract for Marion & Co of Soho Square in London, Soho Reflexes were very much of the wood and brass period. In the post-war era of austerity, with photographic aspirations changed by war

and an unsatisfied UK market for top-quality cameras, something different was needed.

Kershaw decided that the frustrated British market for the magnificently engineered Zeiss Ikon Ikonta and Super Ikonta folding cameras needed British equivalents, with Taylor Hobson lenses. Thus it was that, in a series of fits and starts caused by shortages of raw materials, difficulties with working capital and all manner of post-war problems, the Peregrine and Curlew cameras were born, named after birds because



WATCH OUT FOR

Lens/shutter mechanism

A common problem concerns the mechanism that opens, erects and locks the lens and shutter assembly into position and the catch that locks the door closed. Failed folding viewfinder hinges on Curlews are also an issue. These faults are repairable for someone with real engineering skills, but spare parts are not available, so must be fabricated.

Broken struts

Repairer Ed Trzaska (tel: 0116 267 4247) tells me that he has encountered a Peregrine with a broken strut, and has seen both flash-synchronised Peregrines and others without synchronisation.

Optics

The rangefinder optics on the Peregrine III are often fairly dim and may have fungus problems. This can also affect the Taylor Hobson lenses. The complex focusing mechanism can get stiff or simply non-operational. Again, there are no spares.

YOU MAY ALSO LIKE...



A Super Ikonta 532/16, the best known 12-on-120 Zeiss Ikon equivalent of the Peregrine III, with f/2.8 Tessar.



Kershaw family

Left-right: The 8-on-120 Curlew III, here with 105mm f/3.8 Taylor Hobson Roytal lens and Talykron shutter, a Peregrine III and a Peregrine II. Note that all are factory flash synchronised, rather giving the lie to statements that these models were never available with synchronisation



the directors of Kershaw were committed ornithologists. At the same time, in the late 1940s, lesser, lower priced folding cameras appeared from Kershaw under the names Penguin, Raven and later King Penguin, and these and their successors were to continue through the 1950s.

INNOVATIVE DESIGN

Unlike other British companies, which took advantage of the fact that German patents lapsed with the fall of the Third Reich and made cameras that essentially

copied successful pre-war German designs, Kershaw was adventurous. The Peregrine III, in particular, incorporated new design features that resembled those of some Voigtlander cameras of the early 1950s and bore no resemblance to the Zeiss Ikon design. In designing a coupled rangefinder focusing mechanism operated by a knob on the right-hand side of the top plate, next to the shutter button, Kershaw anticipated a feature that made photographic journalists excited when the 35mm Voigtlander Prominent appeared (although unavailable in Britain) in 1950. The mechanism for

closing the camera, which was a bar at the front of the baseboard that released the erection lock, was essentially the same as that featured on Voigtlander rollfilm Perkeo cameras. But let's get down to the detail.

THE PEREGRINE

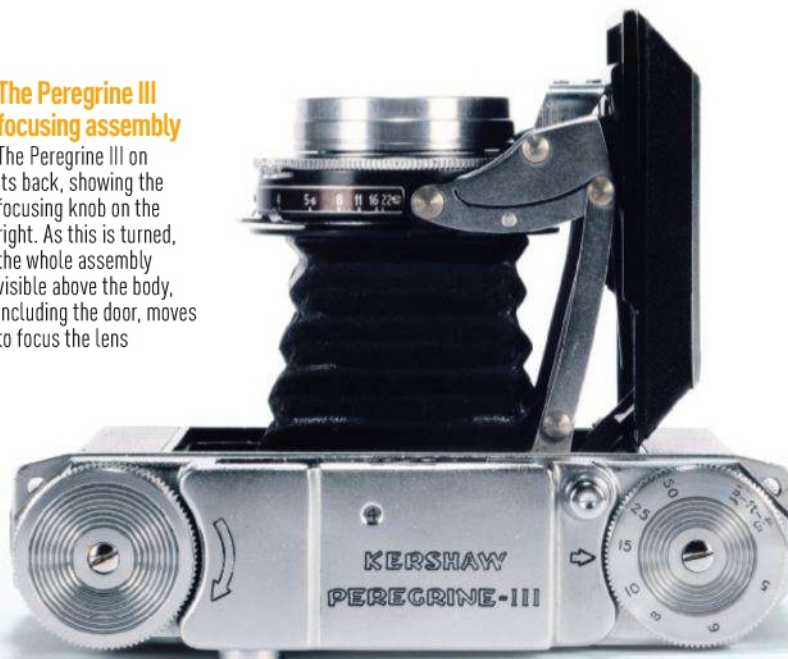
The Kershaw Peregrine cameras were designed for 12 exposures on 120, with negatives nominally 6x6cm. They were heavy and reassuringly precise in operation. The results, as described by experienced photographers who have used them (see [www.statim.co.uk/Kershaw Peregrine 3.htm](http://www.statim.co.uk/Kershaw_Peregrine_3.htm)) exceeded those of the Carl Zeiss Tessars fitted to Super Ikontas and the Solinars fitted to the Agfa Super Isolette.

When the range was announced in 1948, Kershaw said there would be three models, not surprisingly to be called the Peregrine I, Peregrine II and Peregrine III. Extensive research by enthusiast John Vaughan, based in Sussex, has established that the Peregrine I was never manufactured beyond prototype stage, but that some 1,265 Peregrines were made, of which about 60% were Peregrine IIIs and 40% Peregrine IIs. This shows that the oft-repeated 'information' that only 300 Peregrines were made is simply wrong.

The price of the Peregrine III at launch was £70 2s 1d (£70.11) including purchase tax, the equivalent of £1,850 in today's money calculated using the Retail Price Index (RPI), and an incredible £5,570 if one uses average earnings as the yardstick. The Peregrine II was more than £30 including tax, the equivalent of £849 today using the RPI or £2,550 on the basis of average earnings. So these were by no means cheap cameras. Prices were later reduced, and by the end of 1949 the Peregrine III was selling

The Peregrine III focusing assembly

The Peregrine III on its back, showing the focusing knob on the right. As this is turned, the whole assembly visible above the body, including the door, moves to focus the lens



Kershaw Peregrine and Curlew Icons of photography

Peregrine III open

With the back open, the hinged film carriers that simplify loading are visible. The camera has a chrome serrated rotating knob on the outside of the back to control a plate that covers the red window

**Peregrine III closed**

The outside view of the back of the Peregrine III



for £58 including purchase tax.

The Peregrine III was fitted with an 80mm f/2.8 Taylor Hobson Adotal lens focused by a coupled rangefinder built into the top plate, with a single eyepiece for the viewfinder and rangefinder. Originally, the camera was announced as having an f/2.9 lens, presumably a straightforward error. A few early examples of the Peregrine III were fitted with f/3.5 lenses, as on the Peregrine II, because the f/2.8 Adotal was not yet available.

Turning the focusing knob on the right-hand end of the top plate moved the whole front assembly, including the camera door, to focus the lens. It seems likely that this would maintain accuracy more reliably than other approaches to coupled rangefinders in folding cameras, but I have no evidence to confirm that.

The Peregrine III and II shutter was a Talykron, with speeds of 1–1/400sec and B. The example I have in front of me as I write this is flash synchronised, but earlier articles have asserted that no flash synchronisation was available on Peregrine and Curlew cameras. It seems probable that Kershaw offered synchronisation as an option, as Zeiss Ikon did in the late 1940s. John Vaughan tells me he has evidence that the Talykron shutters were made by Taylor Hobson.

The Peregrine II, also 12 on 120, had no rangefinder, but was equipped with a folding optical viewfinder in the top plate. The focusing scale was around the front of the lens and shutter assembly instead of on the focusing knob, as it was on the Peregrine III.

THE CURLEW

Curlew cameras were for eight exposures on 120 film, producing 2½x3½in negatives, and had the same heavy, robustly engineered

1947

Advertisement prepared for 1948 *British Journal Almanac* announcing 'The Peregrines – 2½x2½in. All models have coated lenses'

1948

Peregrine II and III on sale in major camera shops

1949

BJA advert promotes Peregrine II and Peregrine III, plus Curlew I, II and III and Penguin. Kershaw sold to Rank Organisation

1950

BJA advert headed by picture of Peregrine III, but Peregrine cameras no longer available

'The Peregrine I was never manufactured beyond prototype stage, but some 1,265 Peregrines II and III were made'

feel as the Peregrines, although there was no coupled rangefinder version of the Curlew. The example of the Curlew III illustrated on page 60 has an f/3.8 Taylor Hobson Royal lens in a flash-synchronised Talykron shutter, which appears to have been the top of the range, since there are examples of the Curlew III with the Royal f/4.5 lens in Epsilon shutter, with speeds from 1/25–1/150sec. The Curlew II, which was essentially similar to the Curlew III, was offered with a Kershaw Critak 105mm f/4.5 lens in Epsilon shutter and the Curlew I was equipped with a Kershaw Critak 105mm f/6.3 lens in a simple three-speed shutter.

The Curlew models II and III have double-exposure prevention; the III, like the Peregrine III, has a frame-measuring device to stop winding at the correct point, operated by a small switch on the back of the top plate, marked 'free/lock'. As on other Peregrine and Curlew models, the name and model are inscribed on the top plate, behind the shutter release, and on the front, below the viewfinder.

The top plate of the Curlew II and III has a flip-up optical viewfinder, with a 'ready to expose' indicator, showing black when winding is required and red when ready. The back door is plain except for

an hexagonal red window, with a thumb-knob-operated internal cover. As with the Peregrine models, the door is opened by pressing a button in the base plate and closed by pressing a bar beneath the lens standard. The film spools sit in hinged carriers to aid insertion and removal.

ACCESSORIES

I have not been able to borrow a Kershaw catalogue for 1948–50, so have not been able to check whether Kershaw marketed accessories specifically for these cameras. It seems likely that lens hoods and probably some basic filters were available. The Kershaw advertisement in the 1949 BJA (*British Journal Almanac*) promotes Kershaw tripods, but no other accessories.

DATES

Kershaw initially announced that the Peregrines would be available from May 1948 (models I and II) and November 1948 for the Peregrine III, but supplies were delayed and the first examples of the Peregrines II and III were in the shops early in 1949. The 1948 BJA advertisement said the price of the Peregrine III would be £64 16s 2d (£64.82) including tax. By 1949 it was £70 2s 1d (£70.11).

Soon after this, the Rank Organisation bought Kershaw, which turned out to be a bad move. Shortly after, presumably because the bean counters thought them unprofitable, production of the Peregrine cameras was cancelled. By 1950, they were no longer available. Opinions differ among researchers as to how long the Curlew models continued, but it seems probable that they first appeared in either 1949 or 1950 and ceased in about 1952. **AP**

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CANON 28 - 135mm 1.5 S.F.F. U.S.M. (IMAGE STABILIZER)	MINT BOXED w/ NEW 1580	
CANON 55 - 200mm 4/5.6 F.8 U.S.M.	MINT BOXED \$151.00	
CANON 75 - 300mm 1/5.6 U.S. MK III (LATEST)	MINT BOXED w/ NEW 1540	
CANON 75 - 300mm 1/4.5 U.S. MK II	MINT	\$119.00
CANON 75 - 300mm 1/4.5 U.S. IMAGE STABILISING	MINT BOXED \$299.00	
CANON EF 14 X EXTENDER	MINT CASED \$199.00	
CANON EF 20 X EXTENDER	MINT BOXED \$199.00	
CANON EF 14 X EXTENDER MK II	MINT CASED \$225.00	
CANON EF 22 X EXTENDER MK II	MINT BOXED w/ NEW \$225.00	
CANON EF 22 BOOSTER FOR EOS 1 VEDS3 etc	MINT	\$29.00
CANON EF 22 BOOSTER FOR EOS 1 VEDS3 etc	FINE CTR	\$29.00
CANON PB1 BOOSTER FOR EOS 1 etc	MINT	\$59.00
CANON 540 EZ FLASH + INST.	MINT CASED \$99.00	
CANON 540 EZ FLASH + INST.	MINT CASED \$99.00	
CANON 540 EZ ASH.	MINT CASED \$99.00	
CANON ST - 2 SPEED/TIME TRANSMITTER	MINT BOXED \$199.00	
CANON ANGLE FINDER C COMPLETE IN POUCH	MINT CASED \$129.00	
CANON TC 3035 REMOTE CONTROLLER	MINT BOXED \$99.00	
CANON LC3 TRANSMITTER AND RECEIVER	MINT	\$145.00
CANON LC4 TRANSMITTER AND RECEIVER	MINT	\$175.00
CANON LC5 WIRELESS REMOTE CONTROLLER SET	MINT BOXED w/ NEW \$245.00	
SIGMA 15mm 2.8 F8 FISHEYE (SUPERB LENS)	MINT BOXED w/ NEW \$205.00	
SIGMA 20mm 1.8 F 8 DG ASPHERIC RF (LATEST)	MINT BOXED \$345.00	
SIGMA 20mm 1.8 F 8 DG ASPHERIC RF (LATEST)	MINT CASED \$299.00	
SIGMA 24mm 1.8 F 8 DG ASPHERIC RF (LATEST)	MINT CASED \$359.00	

SIGMA 30mm 1:4 EX DC HSM (LATEST)	MINT CASER \$295.00
SIGMA 155mm 1:2.8 EX MACRO	MINT CASER \$295.00
SIGMA 17-70mm 1:2.8-4.5 DC WR2 SLD GLASS	MINT BOXED \$199.00
SIGMA 24-70mm 1:2.8 EX DG MACRO + HOOD	MINT \$375.00
SIGMA 55-200mm 1:4.5-6.3 DC	MINT \$369.00
SIGMA 50-135mm 1:2.8 EX DG HSM (LATEST)	MINT BOXED \$589.00
SIGMA 70-200mm 1:5.6-3 AF AP ASPHERICAL	MINT BOXED \$299.00
TAMRON 90mm 1:2.8 EX DG MAC SP	MINT \$199.00
TAMRON 28-300mm 1:5.6-5.3 XR 10 D ASP MACRO VC	MINT BOXED \$635.00
TAMRON 200-300mm 1:5.6-5.3 SP (LATEST SUPER LENS)	MINT BOXED AS NEW \$699.00
TOKINA 16-50mm 1:2.8 AF DX Super lens (LATEST)	MINT BOXED AS NEW \$425.00
TOKINA 300-800mm 1:5.6-6.3 AF DX SUPER LENS	MINT CASER \$699.00

Contax G² Compacts & SLRs

CONTAX G2 BODY/TITANIUM SLR	MINT BOXED \$425.00
CONTAX 35mm SLR/LEATHER CASE	MINT CASED \$250.00
CONTAX 28mm f2.8 BICOLOUR FOR F35 LAST NEW ENGL	NEW \$295.00
CONTAX 28mm f2.8 BICOLOUR + CONTAX HOOD + FILTER	NEW \$350.00
CONTAX 35mm f2.8 PLANAR + CONTAX HOOD + FILTER	NEW \$295.00
CONTAX 45mm f2.8 PLANAR FOR F35 LAST NEW ENGL	NEW \$295.00
CONTAX 45mm f2.8 PLANAR + CONTAX HOOD + FILTER	NEW \$350.00
CONTAX G22 DATABACK FOR CONTAX G2 BODY	MINT BOXED \$185.00
CONTAX G22 CASE COMPLETE	MINT \$65.00
CONTAX 90mm f2.8 SONNAR G3	MINT BOXED \$195.00
CONTAX 90mm f2.8 SONNAR G3 + CONTAX HOOD + SONNAR*	MINT BOXED \$365.00
CONTAX VYS TITANIUM + DATABACK	MINT BOXED \$275.00
CONTAX TLA 1/4 FLASH	MINT CASED \$160.00
CONTAX TLA 220 FLASH	MINT CASED \$195.00
CONTAX TLA 220 FLASH + BATTERY	MINT CASED \$195.00
CONTAX TLA 220 FLASH + BATTERY, FILTERS, ETC. FOR F35	MINT BOX + PHONE
CONTAX AFPA BODY (SUPERB STRAP INSTRUCTIONS)	MINT BOXED \$325.00
CONTAX ST BODY	EXC++ \$280.00
CONTAX RS1 QUARTZ BODY	EXC++ \$195.00
CONTAX FT TESSAR 35mm f2.8 SUPERS COMBINATION	MINT \$65.00
CONTAX 35mm f2.8 DISTAGON	MINT \$125.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT \$175.00
CONTAX 45mm f2.8 + PLANAR MOUNT	NEW \$495.00
CONTAX 135mm f2.8 TESSAR	MINT \$245.00
CONTAX 85mm f1.8 TELECOMPRIFFR	NEW \$245.00

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CODING ON ANY OF OUR LEICA LENSES**

LEICA M1 FUG (1:25 EDITION UK 30)	MINT BOXED \$1,336.00
LEICA M1 BODY BLACK	MINT BOXED \$1,275.00
LEICA M1 TITANUM BODY	MINT \$1,154.00
LEICA M6 TTL CHROME BODY	MINT BOXED \$975.00
LEICA M6 TTL BLACK BODY	MINT BOXED \$995.00
LEICA M6 TITANIUM BODY	MINT \$999.00
LEICA M6 BODY CHROME	MINT BOXED \$999.00
LEICA M4 2 BLACK BODY	MINT BOXED \$775.00
LEICA M3 BODY ONLY + LEICA EFC CASE	EXC+++ \$495.00
LEICA M3 BODY (REALLY NICE USER)	EXC+CASE \$495.00
LEICA M2 BODY + LEATHER ECR	EXC+++ \$495.00
LEICA WIG & 50mm f3.5 RED SCALE ELMAR + CASE	MINT \$245.00
LEICA 50m f3.5 COLL. ELMAR	MINT \$245.00
LEICA M ZF ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS)	MINT BOXED AS NEW \$99.00

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Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA L BODY		MINT \$99.00
VOIGTLANDER 12mm IS 1/8 ULTRA WIDE HELIAR + FINDER		MINT BOXED \$475.00
VOIGTLANDER 15mm 1/4.5 S.W. HELIAR ASP + FID. (B)		MINT BOXED \$279.00
VOIGTLANDER 21mm 1/4 COLOR SKOPAR + FINDER SIL		MINT BOXED \$299.00
VOIGTLANDER 25mm 1/4 SKOPAR + FINDER SIL		MINT BOXED \$295.00
VOIGTLANDER 25mm 1/4 COLOR LKAR BLK + FINDER BLK		MINT BOXED \$345.00
VOIGTLANDER 30mm 1/3.5 ASP. SKOPAR (BLK)		MINT BOXED \$245.00
VOIGTLANDER SCREW TO M RINGS IN STOCK PHONE		MINT BOXED \$325.00
VOIGTLANDER W/ HOOD FOR 1/2.25.28mm LENSES		MINT BOXED \$40.00

Medium & Large Format

MECHANICAL & Large Format	
BRONICA ETRS BODY ONLY	MINT \$75.00
BRONICA ETRS BODY +12 BACK	EMC \$38.00
BRONICA 45mm 14mm ZENIZAN M	MINT \$18.00
BRONICA 45mm 14 PE LENSE	MINT BOXED \$28.00
BRONICA 50mm 28 ZENIZAN M	MINT \$15.00
BRONICA 50mm 14 MACRO ZENIZAN PE	MINT \$28.00
BRONICA 155mm 14 5.2 MACRO PE 1:1	MINT BOXED \$28.00
BRONICA 155mm 14 5.2 MACRO PE	MINT BOXED \$148.00
BRONICA 155mm 13 ZENIZAN M	MINT \$128.00
BRONICA 155mm 14 PE	MINT \$168.00
BRONICA 155mm F4	MINT \$38.00
BRONICA 55mm 55 MC	MINT + F HOOD \$18.00
BRONICA 50mm 55 ZENIZAN	MINT \$75.00
BRONICA TELECONVERTER E 2x	MINT \$70.00
BRONICA MOTOR DRIVE II	MINT BOXED \$185.00
BRONICA ETRHTR 135 FILM BACK W	MINT \$165.00

BROMICA 120 240		EXC + \$30.00
BROMICA ETTRS 120 BACK		MINT \$99.00
BROMICA PLAIN PRISM FOR ETTRS		MINT \$69.00
BROMICA AEI PRISM FINDER		EXC + \$35.00
BROMICA SDAM BODY & GRIP DRIVE		EXC + \$115.00
BROMICA 15mm f5.6 ZENITAN 5E		MINT \$45.00
BROMICA 100mm f4.0 MCP ZENITAN FE		MINT \$165.00
BROMICA 150mm f5.6 ZENITAN S3		EXC + \$55.00
BROMICA 90 120 BACK		EXC + \$55.00
CONTAX M6 110 120 BACK FOR CONTAX 645		MINT \$200.00
FLUORIN 45mm f4.5 LENS FOR 35mm SLR		MINT BOXED \$35.00
MAMIYA M645 100mm f4.5 20mm NIP PRISM GRIP MINT		EXC + \$190.00
MAMIYA 55mm f4.5 LENS FOR MAMIYA 6L		MINT + HOOD \$45.00
MAMIYA 150mm f4.5 LENS FOR MAMIYA 6		MINT \$340.00
MAMIYA 65mm f4.5 LENS FOR MAMIYA 6		MINT \$200.00
MAMIYA 180mm f4.5 LENS FOR RZ		MINT \$250.00
MAMIYA 250mm f4.5 LENS FOR RZ		MINT \$280.00
MAMIYA 35mm f5.6 HOOD POL BACK		IN STOCK PHONE
MAMIYA 55mm f3.5 LENS FOR 645		MINT \$200.00
MAMIYA 200mm f4.5 ZENITAN 5E		MINT \$450.00
MAMIYA POLOROID FLI HOLDER FOR 645 AF		NEW \$150.00
MAMIYA 120 BACK FOR FLI		MINT BOXED \$290.00
PRISM 55mm f5.5 TAUHAI SMC FOR 645		MINT \$290.00
COLLIER LENS PLANT		EXC + \$25.00
YASUDA 120 120 MINT CMC		MINT \$450.00
YASUDA 120 120 MINT CMC		MINT \$450.00

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HASSELBLAD 503 CV WITH 50mm CF & BACK	MINT	\$1,595.00
HASSELBLAD 503M 45 F/3.5	MINT	\$995.00
HASSELBLAD 90mm H4 FOR X PMN	MINT - IN KEPPER 3835.00	
HASSELBLAD 150mm 9.5HC for H SYSTEM	MINT	87,700.00
HASSELBLAD 150mm 9.5HC for H SYSTEM	MINT BOXED	\$1,200.00
HASSELBLAD 210mm F4HC for H SYSTEM	MINT	\$2,000.00
HASSELBLAD 210mm 9.5 F/5.6 FOR SYSTEM	MINT BOXED	\$1,950.00
HASSELBLAD 500EVL + A12 120mm F2.8 T	MINT	86,600.00
HASSELBLAD 500EVL + A12 BLACK BACK	EXCH	\$290.00
HASSELBLAD 50mm H4 DISTAGON G3	MINT BOXED	\$395.00
HASSELBLAD 150mm 14mm 50mm 13mm	EXCH	\$395.00
HASSELBLAD 210mm 9.5HC FOR SYSTEM	EXC	\$750.00
HASSELBLAD M2CZ PRISM	EXC	\$1100.00
HASSELBLAD PM PRISM	EXC	\$1100.00
HASSELBLAD A12 BACK CHROME LATEST TYPE	MINT	\$295.00
HASSELBLAD A12 BACK BLACK AND CHROME	MINT	\$295.00

Nikon Auto-Focus

NIKON Auto-Focus

NIKON F BODY	EVF	E295 01
NIKON F100 BODY		MINT E198 01
NIKON F200 BODY + MB10 GRIP	EVF	+ MB10 01
NIKON F200 BODY		MINT E59 01
NIKON F55 BODY		MINT BOXED E59 01
NIKON 16mm 1:2.8 AF IF		MINT BOXED AS NEW E525 01
NIKON 18mm 1:2.8 AF + HOD		MINT CASED E745 01
NIKON 24mm 1:2.8 AF		MINT E198 01
NIKON 28mm 1:2.8 AF		MINT E198 01
NIKON 50mm 1:1.8 AF		MINT BOXED AS NEW E525 01
NIKON 105mm 1:2.8 IF DEFOCUS CONTROL		MINT E59 01
NIKON 105mm 1:2.8 IF DEFOCUS NIKOR AF S VIBR REDUCT		MINT BOXED AS NEW E525 01
NIKON 180mm 1:2.8 AF IF WITH CASE		MINT CASED E495 01
NIKON 200mm 1:2.8 IF AF VIBRATION REDUCT		MINT CASED E22 01
NIKON 300mm 1:4 IF AF GLASS + CASE		MINT CASED E675 01
NIKON 500mm 1:4 IF AF 7" WITH CPU DIG. COUNT		MINT FLT CASE E27 01
NIKON 10 - 24mm 1:3.5-5.6 "DX" AF S (LATEST)		MINT BOXED AS NEW E525 01
NIKON 18 - 24mm 1:3.5-5.6 "DX" AF S VIBR RED.		MINT BOXED AS NEW E525 01
NIKON 18 - 135mm 1:3.5-5.6 "DX" AF S VIBR RED.		MINT E99 01
NIKON 18 - 135mm 1:5.6-5.6 "DX" AF S		MINT E14 01
NIKON 18 - 200mm 1:3.5-5.6 "DX" AF S VIBR RED.		MINT BOXED AS NEW E399 01
NIKON 20 - 35mm 1:2.8 AF		MINT CASED E59 01
NIKON 24 - 85mm 1:3.5-5.6 "DX" AF S		MINT BOXED E77 01
NIKON 24 - 105mm 1:5.6-5.6 "DX" AF S VIB RED.		MINT BOXED AS NEW E198 01
NIKON 28 - 200mm 1:3.5-5.6 AF		MINT BOXED E198 01
NIKON 35 - 70mm 1:2.8 AF + (SUPER LENS)		MINT E33 01
NIKON 35 - 80mm 1:4.5 AF		MINT BOXED E59 01
NIKON 35 - 105mm 1:3.5-5.6 AF NIKOR ZOOM		MINT BOXED E14 01
NIKON 35 - 105mm 1:4.5 "DX" IF AF S VIBR RED.		MINT BOXED E198 01
NIKON 35 - 200mm 1:5.6 "DX" IF AF S VIBR RED.		MINT BOXED E198 01
NIKON 70 - 300mm 1:4.5-5.6 "DX" IF AF S		MINT BOXED E198 01
NIKON 70 - 300mm 1:5.6-5.6 "DX" IF AF S VIBR REDUCT		MINT BOXED E345 01
NIKON 80 - 200mm 1:3.5-5.6 ZOOM LENS SUPRBE		MINT BOXED E59 01
NIKON 80 - 105mm 1:2.8 AF		MINT BOXED E59 01
NIKON 80 - 200mm 1:2.8 AF ED IF LATEST 7 TOUCH		MINT CASED E675 01
NIKON 80 - 400mm 1:5.6-5.6 "DX" IF VIBRATION RED.		MINT BOXED E59 01
NIKON 80 - 400mm 1:4.5-5.6 "DX" IF VIBRATION RED.		MINT BOXED E399 01
NIKON 80 - 400mm 1:5.6-5.6 "DX" IF VIBRATION RED FOR F4		MINT BOXED E59 01
NIKON SS 225 FLASH		MINT BOXED E45 01
NIKON SS 23 FLASH UNIT		MINT BOXED E45 01
NIKON SS 24 FLASH FOR F4		MINT BOXED E45 01
NIKON SS 26 FLASH		EXC + MB10 01
NIKON SS 28 FLASH		MINT CASED E59 01
NIKON SS 28 FLASH TELECOMETER		MINT BOXED AS NEW E225 01
SIGMA 14mm F2.8 ASPHERIC-HSW		MINT BOXED E349 01
SIGMA 20mm 1:8 EX DG ASPHERIC (LATEST)		MINT BOXED E329 01
SIGMA 28mm 1:8 EX DG MACRO ASPHERIC		MINT BOXED E425 01
SIGMA 30mm 1:2.8 EX DG LENS (LATEST)		MINT BOXED AS NEW E225 01
SIGMA 35mm 1:2.8 EX DG ASPHERIC		MINT BOXED AS NEW E225 01
SIGMA 17 - 35mm 1:2.8-4 ASPHERIC		MINT E195 01
SIGMA 18 - 50mm 1:2.8 EX D.C		MINT CASED E225 01
SIGMA 15 - 150mm 1:2.8 MACRO APD EX DG HSW		MINT BOXED E225 01
SIGMA 50 - 500mm 1:8 EX DG HSW		MINT BOXED E225 01
SIGMA 50 - 500mm 1:8 EX DG APD EX DG HSW		MINT CASED E59 01
SIGMA 55 - 200mm 1:4.5 D.C		MINT BOXED E225 01

SIGMA 70 - 200mm f2.8 EX APO HSM	MINT BOXED	\$399.00
SIGMA 70 - 300mm f4.5 DG MACRO	MINT BOXED	\$385.00
SIGMA 14 EX APO TELE CONVERTER	MINT CASED	\$129.00
TAMRON 17 - 50mm f2.8 XR Di II ASPH IF (LATEST)	MINT + HOOD	\$275.00
TAMRON 19 - 35mm f3.5 AIF "T"		MINT \$39.00
TAMRON 70 - 300mm f4.5 DG MACRO 1:2 AIF "T"	MINT BOXED	\$399.00
TAMRON 14x EXTENDER AIF NIKON FIT		MINT CASED \$59.00
TOKINA 20 - 35mm f2.8 AIF ATX PRO	MINT BOXED	\$195.00

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NIKON F3 HP P7 PRESS + MF88 BACK + ALL PWORK	MINT BOXED (V RARE) \$1,285.00
NIKON F3 PHOTOMIC BODY CHROME	MINT BOXED \$248.00
NIKON F3 PHOTOMIC S BODY BLACK	EXC++ \$298.00
NIKON F3A CHROME BODY	MINT \$375.00
NIKON F3A CHROME BODY	EXC++ \$165.00
NIKON F3E BODY CHROME	MINT \$180.00
NIKON FE BODY CHROME	EXC \$75.00
NIKON FE BLACK BODY	MINT \$110.00
NIKON FE BODY CHROME	EXC+ \$398.00
NIKON FM BLACK BODY	EXC++ \$115.00
NIKON FM BODY CHROME	MINT \$465.00
NIKON 20mm F2.8 UN W/NIKKOR + FDR	EXC++ \$285.00
NIKON 35mm F2.8 AS	MINT AS NEW \$245.00
NIKON 22mm F2.8 AS	MINT \$398.00
NIKON 25mm F3.5 UD NIKKOR	MINT \$275.00
NIKON 35mm F2.8 AS	MINT CASSED \$485.00
NIKON 35mm F2.8 AS RESPECTIVE CONTROL	MINT \$380.00
NIKON 35mm F2.8 AS	MINT \$380.00
NIKON PC NIKKOR 28mm H	MINT CASSED \$445.00
NIKON 35mm F2.8 PC RESPECTIVE CONTROL	MINT CASSED \$475.00
NIKON 35mm F2.8 PC RESPECTIVE CONTROL	EXC++ \$375.00
NIKON 45mm F2.8 PANCAKE LENSES + HOCO AND MOUNT	MINT BOXED \$295.00
NIKON 50mm F1.2 AI	MINT \$298.00
NIKON 50mm F1.4 AS	MINT \$385.00
NIKON 50mm F1.4 AS	MINT BOXED \$198.00
NIKON 50mm F1.8 AS	MINT BOXED \$75.00
NIKON 55mm F2.8 NIKKOR S.C	EXC++ \$285.00
NIKON 55mm F2.8 MICRO AIS	MINT \$160.00
NIKON 55mm F3.5 NIKKOR PC MICRO + M2 TUBE	MINT IN KEPPER \$145.00
NIKON 55mm F3.5 NIKKOR PC MICRO	MINT \$98.00
NIKON 135mm F1.8 AS	EXC++ \$385.00
NIKON 135mm F1.8 AS	EXC++ \$385.00
NIKON 135mm F2.5 AI (ONE OF NIKONS BEST LENSES)	MINT BOXED \$245.00
NIKON 135mm F2.8 AI (NIKKOR AI)	MINT \$295.00
NIKON 135mm F2.8 AI (REALLY SHARP LENS)	EXC++ \$118.00
NIKON 135mm F2.8 AS	MINT \$190.00
NIKON 135mm F2.8 AI NIKKOR P	MINT-CASSED \$275.00
NIKON 300mm F4.5 NIKKOR H (SUPERB CONDITION)	MINT \$295.00
NIKON 300mm F4.5 AS (SHARP MAX FOCUS LENS)	EXC+++ \$175.00
NIKON 300mm F4.5 AI (SHARP MAX FOCUS LENS)	MINT BOXED \$75.00
NIKON 300mm F4.5 ED P7 WITH CPU DGI COMPAT	MINT FLT CASE \$2,745.00
NIKON 300mm F4.5 ED P7 WITH CPU DGI COMPAT	MINT CASSED \$2,745.00
NIKON 300mm F4.5 ED P7 TELEPHOTO AND FLIGHT CASE	EXC++ \$175.00
NIKON 28 - 50mm F3.5 AI	MINT \$275.00
NIKON 28 - 85mm F3.5-5.6 ZOOM NIKKOR	MINT BOXED \$275.00
NIKON 28 - 105mm F3.5-4.5 AS	MINT BOXED \$175.00
NIKON 28 - 105mm F3.5-4.5 AS	MINT \$198.00
NIKON 35 - 105mm F3.5-4.5 AS	EXC+++ \$195.00
NIKON 35 - 135mm F3.5-4.5 AI	MINT \$195.00
NIKON 45 - 85mm F3.5-5.6 AI ZOOM	MINT \$198.00
NIKON 80 - 200mm F4 AI	MINT \$385.00
NIKON F3 BERGUNDI CASE OF F22	MINT BOXED \$55.00
NIKON F3 AUTO EXTENSION RING	MINT \$125.00
NIKON M2 DRIVE FOR F3	MINT BOXED \$195.00
NIKON TC14A TELECONVERTER AIS	EXC++ \$225.00
NIKON TC14B TELECONVERTER AIS	EXC++ \$198.00
NIKON TC 16A TELECONVERTER AIS	MINT \$70.00
NIKON TC20 CONVERTER	EXC++ \$125.00
NIKON TC21 CONVERTER	MINT \$198.00
NIKON SB16 F3 MOUNT + F24MF88F2 FIT	MINT CASSED \$150.00
NIKON SB16 TO FLASH	MINT BOXED \$140.00
NIKON D13 RANGEFINDER	MINT \$195.00
TAMRON SP16-75 F2.8 EXTENSION	MINT BOXED \$145.00

Olympus Manual

OLYMPUS manual	
OLYMPUS OM1 BLACK COMPLETE WITH WINDER II	MINT \$285.00
OLYMPUS OM1 BODY CHROME	EHC = \$95.00
OLYMPUS OM1 35mm SLR BLACK	MINT \$180.00
OLYMPUS OM1 BODY CHROME	MINT/BOXED \$140.00
OLYMPUS OM1 BODY CHROME	MINT \$140.00
OLYMPUS 28mm f5.5 ZUIKO	MINT \$22.00
OLYMPUS 35mm f1.8 ZUIKO	MINT \$22.00
OLYMPUS 35mm f5.6 MACRO	MINT CAGED \$16.00
OLYMPUS 35mm f1.8 MACRO + ZOOM MACRO	MINT \$275.00
OLYMPUS 100mm f2.8 ZUIKO	MINT CAGED \$175.00
OLYMPUS 135mm f2.8 ZUIKO	MINT CAGED \$175.00
OLYMPUS 135mm f2.8 ZUIKO	MINT CAGED \$175.00
OLYMPUS 35-70mm f1.8 ZUIKO	MINT CAGED \$95.00
OLYMPUS 35-105mm f3.5-4.5 ZUIKO	MINT \$125.00
OLYMPUS 65-120mm F4	MINT \$140.00
OLYMPUS 65-120mm F5.6 ZUIKO	MINT \$70.00
OLYMPUS COMET 35mm F4	MINT \$50.00
OLYMPUS WINDER 2	EHC = \$35.00
OLYMPUS T20 FLASH	MINT - CAGED \$250.00
OLYMPUS T80 FLASH	MINT/BOXED \$140.00
OLYMPUS T80 FLASH	EHC = CAGED \$70.00
OLYMPUS EXTENSION TUBES 7mm 14mm 21mm	

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 Nikon CF-DC2 Semi Soft Case £40.99
 Nikon EN-EL9a Battery £40.99
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D7000 Body £1088
 D7000 + 18-105mm VR £1174.99

D7000 RECOMMENDED ACCESSORIES:
 Lowepro Fastpack 250 Rucksack £66.99
 Nikon SB-700 Speedlight Flashgun £295.99
 Nikon MB-D11 Battery Grip £356.99
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D7000 From **£1088**



Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode

SAVE £479 ON RRP

D300s From **£1020.99**

D300s Body RRP £1499.99 **£1020.99**
 D300s + 16-85mm VR £1444.99

D300s RECOMMENDED ACCESSORIES:
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 Nikon MC-30 Remote Cord 0.8m £60.99
 Nikon EN-EL3e Battery £66.99
 Manfrotto 7303YB Tripod £81.99
 Nikon MB-D10 Battery Grip £259.99
 Nikon SB-900 Speedlight Flashgun £322.99
 Nikon 105mm f2.8G AF-S IF ED VR £617.99



Nikon D90
12.3 megapixels
4.5 fps
720p movie mode

D90 From **£621.99**

D90 Body £621.99
 D90 + 18-105mm VR £759.99
 D90 + 70-300mm VR £1020.99

D90 RECOMMENDED ACCESSORIES:
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 Nikon MC-DC2 Remote Control £25.99
 B-Grip Camera Belt-Clip Holder £50.99
 Nikon EN-EL3e Battery £66.99
 Nikon MB-D80 Battery Grip £152.99



Nikon D700
12.1 megapixels
5.0 fps
full frame CMOS sensor

D700 From **£1786.99**

D700 Body £1786.99

D700 RECOMMENDED ACCESSORIES:
 Nikon EN-EL3e Battery £66.99
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Nikon D3s
12.1 megapixels
9.0 fps
720p movie mode
full frame CMOS sensor

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 Nikon SB-900 Speedlight Flashgun £322.99
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Nikon D3x
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7.0 fps
full frame CMOS sensor

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 Olympus Lthr. Strap £51.99
 Olympus 17mm f2.8 £245.99

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E-5 Body **£1498**

E-5 RECOMMENDED ACCESSORIES:
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 Olympus 40-150mm f4-5.6 £306.99
 Olympus 14-150mm f4.0-5.6 £550.99
 Olympus 75-300mm f4.8-6.7 £817.99

SIGMA



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3.0 fps

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1000D/500D RECOMMENDED ACCESSORIES:
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Canon LP-E5 Battery **£45.99**
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EOS 500D



15.1 megapixels
3.4 fps
1080p movie mode

500D From **£447.99**

500D Body **£447.99**
500D + 18-55mm IS **£524.99**
500D + 18-55mm + 55-250mm **£714.99**
500D + 18-135mm **£708.99**

500D RECOMMENDED ACCESSORIES:
Lowepro Rezo 110AW Camera Bag **£18.99**
Hoya UV Lens Filter From **£35.99**
Canon LP-E5 Battery **£45.99**
Canon EF 50mm f1.8 II Lens RRP **£129.99** **£86.99**
Canon BG-E5 Battery Grip **£121.99**

Canon
EOS 550D



AS SEEN ON TV
18.0 megapixels
3.7 fps
1080p movie mode

550D From **£576.99**

550D Body **£576.99**
550D + 18-55mm IS RRP **£899.99** **£642.99**
550D + 18-135mm **£785.99**
550D + 18-55mm + 55-250mm **£831.99**

550D RECOMMENDED ACCESSORIES:
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Hoya UV Lens Filter From **£35.99**
Canon LP-E8 Battery **£51.99**
Canon EF 50mm f1.8 II Lens RRP **£129.99** **£86.99**
Canon BG-E8 Battery Grip **£163.99**

Canon
EOS 60D



18.0 megapixels
5.3 fps
1080p movie mode
vari-angle live view

60D From **£804.99**

60D Body RRP **£1049.99** **£804.99**
60D + 18-55mm RRP **£1149.99** **£907.99**
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Canon
EOS 7D



18.0 megapixels
8.0 fps
1080p movie mode

7D From **£1173.99**

7D Body **£1173.99**
7D + 18-135mm **£1398.99**
7D + 15-85mm **£1632.99**

7D RECOMMENDED ACCESSORIES:
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SanDisk 8GB 400x UDMA CF Card **£56.99**
Canon LP-E6 Battery **£71.99**
Canon BG-E7 Battery Grip **£194.99**
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Canon WFT-E5B Wireless Transmitter **£458.99**

Canon
EOS 5D Mark II

• Live View Mode • 9 point AF with 6 extra hidden AF points
• 3" LCD Screen • ISO 6400 (exp. to 25,600)



21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

5D Mark II Body RRP **£2299.99** **ONLY £1663.99**

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Canon BG-E6 Battery Grip **£234.99**
Canon EF 50mm f1.2 L USM Lens **£1243.99**

Canon
1D Mark IV



16.1 megapixels
10.0 fps
1080p movie mode

1D MK IV From **£3482.99**

1D Mark IV Body RRP **£4799.99** **£3482.99**

1D MK IV RECOMMENDED ACCESSORIES:
Canon LP-E4 Battery **£122.99**
Canon WFT-E2 II Wireless Transmitter **£612.99**

Canon
1Ds Mark III



21.1 megapixels
5.0 fps
full frame CMOS sensor

1Ds Mark III Body **£5718.99**

1Ds Mk III RECOMMENDED ACCESSORIES:
Canon LP-E4 Battery **£122.99**
SanDisk 32GB 600x UDMA CF Card **£305.99**
Canon Speedlite 580EX II Flashgun **£367.99**

Memory Cards

SanDisk



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Lexar



Lexar Professional:
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32GB **£127.99**
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600x UDMA C/Flash
8GB **£1329.99**
16GB **£199.99**
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SONY Flashguns:



HVL-F58AM **£407.99**
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DRF14 **£121.99**

Flashguns:



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Macro flash:



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SIGMA Flashguns:



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EF 610 DG Super **£265.99**

Nissin Flashguns:



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PZ42X **£122.99**
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Ringflash:

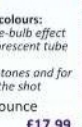


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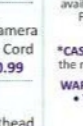
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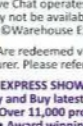
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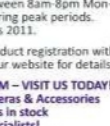
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18-55mm f3.5-5.6 G ED AF-S DX VR	£148.99
18-105mm f3.5-5.6 G ED AF-S DX VR	£231.99
18-200mm f3.5-5.6 G ED AF-S DX VR II	£559.99
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24-120mm f3.5-5.6 G AF-S VR IF ED	£549.99
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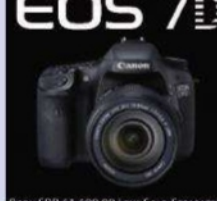
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- 28-135mm f/3.5-5.6 USM IS **£357.00**
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- EF-S 55-250mm f/4-5.6 IS **£1,179.99**
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- 70-200mm f/4.0 L IS USM **£799.00**
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PC-E 24mm f/3.5D ED MF	£1,368.99	AF-S 200mm f/2G IF ED VR	£2,899.99	AF-D 24-85mm f/2.8-4	£516.99
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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Our Price £444.99

Panasonic GF2 + 14-42mm O.I.S



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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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NEW
Due Jan. 2011

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Panasonic GH2



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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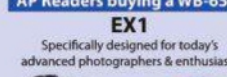
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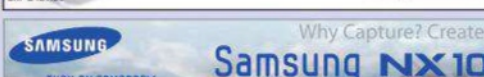


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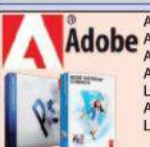
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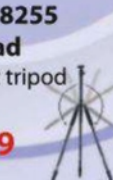


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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 (65ml)	£3.99 70ml, 3 for £10.99	Photo 1200
T007 Black	£22.99 (65ml)	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 905, 915, 1290
T008 Colour	£18.99 (46ml)	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 (65ml)	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 (65ml)	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 (46ml)	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 (10ml)	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 (25ml)	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 (17ml)	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 (37ml)	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 (15ml)	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 (24ml)	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 (35ml)	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 (43ml)	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 950, 960
T0331/2/3, each	£14.99 (17ml)	£4.99 21ml, 3 for £13.99	
T0334/5/6, each	£14.99 (17ml)	£4.99 21ml, 3 for £13.99	Photo 2100
T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 (17ml)	Not Available.	
T0342/3/4, each	£17.99 (17ml)	Not Available.	
T0345/6/7, each	£17.99 (17ml)	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C66, C68, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 (13ml)	£4.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340
T0452/3/4, each	£9.99 (8ml)	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0481-486 Set of 6	£61.99	£19.99, 3 sets for £56.99	Photo R800, R1800
T0481/2/3, each	£13.99 (13ml)	£3.99 21ml, 3 for £10.99	
T0484/5/6, each	£13.99 (13ml)	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0540 Gloss	£7.99 (13ml)	£3.99 21ml, 3 for £13.99	Photo R2400
T0541/2/3/4, each	£13.99 (13ml)	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 (13ml)	£4.99 21ml, 3 for £13.99	D88, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	
T0551 Black	£8.99 (8ml)	£4.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0552/3/4, each	£8.99 (8ml)	£3.99 21ml, 3 for £10.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0591-599 Set of 8	£94.99	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0591/2/3, each	£11.99 (13ml)	Check Website.	Photo 1400
T0594/5/6, each	£11.99 (13ml)	Check Website.	
T0597/8/9, each	£11.99 (13ml)	Check Website.	Photo P50, R265, R285, R360
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	RX560, RX585, RX685
T0611 Black	£8.99 (8ml)	£4.99 21ml, 3 for £13.99	PX650, PX700/710W, PX800/810FW
T0612/3/4, each	£29.99	£14.99, 3 sets for £42.99	Photo R1900
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	
T0711 Black	£8.99 (7.4ml)	£4.99 13ml, 3 for £13.99	Photo R2880
T0712/3/4, each	£8.99 (5.5ml)	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£70.99	Check Website.	Photo RX700
T0791/2/3, each	£11.99 (10ml)	Check Website.	
T0794/5/6, each	£11.99 (10ml)	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 (7.4ml)	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 (7.4ml)	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 (11.4ml)	Check Website.	
T0871/2/3/4, each	£9.99 (11.4ml)	Check Website.	
T0877/8/9, each	£9.99 (11.4ml)	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 (11.4ml)	Not Available.	
T0964/5/6, each	£9.99 (11.4ml)	Not Available.	
T0967/8/9, each	£9.99 (11.4ml)	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 (13ml)	Not Available.	
T5594/5/6, each	£11.99 (13ml)	Not Available.	

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
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BC13e C/M/Y 15ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PM/R/G 15ml	£2.99
PG15 Black 29ml	£5.99
CL18 B/C/M/Y 15ml	£4.99
CL18 PC/PM 15ml	£4.99
PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/GY 9ml	£4.99
BC110 Black (3 pack)	£4.99
BC15 Black (2 pack)	£4.99
BC15 Colour (2 pack)	£5.99
BC124 Colour 9ml	£1.99
BC124 Colour 15ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

BC116 Colour (2 pack)	£21.99
BC13e Black 26ml	£10.99
BC13e C/M/Y 13ml	£9.99
BC16 B/C/M/Y 13ml	£9.99
BC16 PC/PM/R/G 13ml	£9.99
PG15 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 191ml	£11.99
PG19 B/C/M/Y 14ml	£10.99
PG19 PC/PM/R/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
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PG512 Black 19ml NEW	£15.99
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CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
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No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 12ml	£12.99
No.344 Colour 21ml	£12.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

HP Originals

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No.22 Colour 5ml	£14.99
No.38 B/C/M/Y/GY 27ml	£26.99
No.38 C/M/Y/PC/PM 27ml	£26.99
No.56 Black 17ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£24.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
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No.300XL Black 11ml	£22.99
No.300 Colour 4ml	£12.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
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No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
No.351XL Colour 14ml	£27.99
No.363 Black 6ml	£13.99
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No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£9.99
No.32 Black	£11.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

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No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£16.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
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LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
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Many more batteries in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P-Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder. £34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

SCREW-TYPE FILTERS

KOOD Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

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52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

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55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

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55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

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Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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HB-37 Nikon 55-200 VR	£7.99
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This is just a sample, more in stock!

Screw-Fit Lens Hoods

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62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

FaderND LORD OF THE DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

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55mm FaderND MkII	£59.99
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Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

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Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

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Canon, Nikon, Sony, Oly, Pentax

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A comprehensive range of specialist batteries - see our website for full range.

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70-200 F2.8 IS U LII	£1799
70-200 F2.8 non IS L USM	£947
70-200 F4 L IS USM	£897
70-200 F4 L USM	£497
70-300 F4.5/5.6 L IS U	£1339
70-300 F4.5/5.6 DO IS U	£1149
85 F1.2 L II	£379
85 F1.8 USM	£319
100 F2.8 IS L U macro	£719
100 F2.8 Macro USM	£389
100-400 F4.5/5.6 IS L USM	£1097
135 F2 L USM	£899
180 F3.5 L USM Macro	£1249
200 F2.8 II L USM	£629
300 F2.8 L IS USM	£3699
300 F4 L IS USM	£1119
400 F2.8 L IS USM	£6479
400 F4 DO IS L USM	£5298
400 F5.6 L USM	£1077

500 F4 IS L USM	£5399
600 F4 IS L USM	£7139
Ext tube 12 II	£79
Ext tube 25 II	£129
1.4x III converter	£539
2x III converter	£539
1.4x II converter	£279
2x IIC converter	£279

FLASH & ACCESSORIES

Angle finder C	£169
Compact batt pack CP-E4	£127
BGE2N Grip (20/30/40D)	£149
BG-E6 grip (5D MKII)	£210
BG-E7 grip (7D)	£149
BG-E8 grip (550D)	£139
BG-E9 grip (60D)	£199
MR 14EX	£469
MT-24	£749
430 EX II	£197
580 EX II	£379
Off camera shoe cord OC-E3	£59
LC5 wireless set	£369
STE2 Transmitter	£179
RS-80E3	£49.99
TC-80N3	£119

24mm f1.4 LII USM

£1249

580EXII Flash

£379

70-200mm f2.8 LII IS U

£1799

24mm f3.5 TSEII

£1629

100-400mm f4.5/5.6 IS L

£1097

70-200mm f2.8 L U

£947

16-35mm f2.8 LII USM

£997

24-105mm f4 L no box

£779

100mm f2.8 IS L U macro

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Nikon

MIFSUDS ARE NIKON PROFESSIONAL DEALERS



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body

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D7000 + 18-105 F3.5/5.6 G	£1269
D90 body	£589
D90 + 18-105 F3.5/5.6 G	£757
D3100 body	£419
D3100	
+ 18-55 F3.5/5.6 VR	£469

DIGITAL COMPACTS

P7000	£399
P100	£289

DIGITAL ONLY LENSES

10.5 F2.8 DX	£477
10-24 F3.5/4.5 G AFS DX	£599
12-24 F4 DX	£829
16-85 F3.5/5.6 AFS VR DX	£397
17-55 F2.8 DX	£1077
18-55 F3.5/5.6 VR DX no box	£129
18-105 F3.5/5.6 G ED VR no box	£199
18-200 F3.5/5.6 VR DX II	£549
55-200 F4.5/5.6 VR DX	£177
55-300 F4.5/5.6 G VR	£285

35 F1.4 G	£1677
35 F1.8 G	£167
35 F2 AF-D	£269
50 F1.4 AF-S G	£279
50 F1.8 AF-D	£109
60 F2.8 AFS	£409
70-200 F2.8 VR II	£1599
70-300 F4.5/5.6 VR	£385
80-400 F4.5/5.6 VR AFD	£1099
85 F1.4 AFS G	£1377
85 F1.4 AFD	£879
85 F1.8 AFD	£307
85 F3.5 G VR	£369
105 F2.8 VR macro	£597
200 F2 G VR II	£4199
200 F2 G VR	£2699
200-400 F4 VR II	£4977
200-400 F4 VR	£3999
300 F2.8 AFS G VR II	£3989
300 F4 AFS	£949
400 F2.8 AFS VR	£6499
500 F4 AFS VR	£5799
600 F4 AFS VR	£6899

TC14EII	£319
TC17EII converter	£319
TC20EII	£449
TC20EII	£247

24mm f2.8 AFD

£357

200mm f2 G VR

£2699

16-35mm f4 AFS VR

£819

14-24mm f2.8 G ED

£1229

500mm f4 AFS VR

£5799

200-400mm f4 VR

£3999

70-200mm f2.8 VR II

£1599

24-120mm f4 G ED VR

£947

28-300mm f3.5/5.6 G ED VR

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£449.99

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£329.99

24-70 F2.8 EX DG
£449.99

50-500 F4/6.3 EX DG CAF
£699.99

70-300 F4/5.6 DG OS
£275.99

150 F2.8 EX DG Mac
£547.99

10-20 F4/5.6 EX DC CAF & NAF
£399.99

18-200 F3.5/6.3 DC OS
£289.99

30 F1.4 EX DC HSM
£399.99

70 F2.8 EX DG macro
£349.99

70-300 4.5/5.6 APO DG mac
£189.99

150-500 F5/6.3 DG OS
£749.99

12-24 F4.5/5.6 EX DG
£629.99

18-250 F3.5/6.3 DC OS
£399.99

50 F1.4 EX DG
£379.99

70-200 F2.8 EX DG OS
£1299.99

105 F2.8 EX DG macro
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1.4x EX DG converter
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17-50 F2.8 EX DC OS HSM
£594.99

24-70 F2.8 EX IF DG HSM
£649.99

50-500 F4/5.6 OS HSM
£1189.99

70-200 F2.8 DG macro II
£647.99

120-400 F4.5/5.6 APO OS
£639.99

2x EX DG converter
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HOYA Filters

	UV/Sky	Pro1 D	Circ Pol	Pro1 D	Pro1 D	Pro1 D
	UV	UV	Circ Pol	Pro1 D	Pro1 D	Pro1 D
49mm	£14	£34	£36	£68	£70	£80
52mm	£16	£36	£37	£68	£70	£80
55mm	£17	£36	£40	£68	£70	£80
58mm	£19	£38	£47	£80	£82	£94
62mm	£24	£44	£52	£85	£87	£99
67mm	£30	£49	£67	£94	£96	£108
72mm	£39	£55	£69	£114	£116	£128
77mm	£47	£59	£79	£132	£134	£146
82mm	£66	£69	£110	£149	£151	£163
86mm	£85	£88	£149	£160	£162	£174
95mm	£85	£88	£149	£160	£162	£174

HOYA 95mm Linear Polariser £99

Pentax Sell Off

Tamron 90 f2.8	£299	Pentax 200 f2.8	
Pentax 12-24 f4		ED IF SDM	£822
ED AL IF	£649	Pentax 300 f4	
Pentax 50-135		ED IF SDM	£849
f2.8 ED IF SDM	£649	Sigma 12-24 f4.5/5.6	
Pentax 100 f2.8		EX DG	£549
FA macro	£399	Sigma 70-300 APO	
		DG Macro	£549

Can't find what you are looking for... complete list available via website - UPDATED DAILY - or ring us with your requirements

Bronica ETRS/Si

ETRS Complete + AE Prism	Exc / E++ £229 - £239
ETRS Body Only	E++ £179
40mm F4 E	E++ £179 - £229
45-50mm F4.5 PE	E++ £499 - £549
50mm F2.8 PE	E++ £179
75mm F2.8 EII	E++ £279
100mm F4 E Macro	E++ / Unused £179 - £199
150mm F3.5 E	As Seen / Unused £149 - £179
150mm F3.5 PE	E++ £149 - £179
180mm F4.5 PE	E++ £249
200mm F4.5 E	As Seen / Unused £179 - £229
200mm F4.5 PE	E++ / Unused £189 - £229
250mm F5.6 E	E++ £179
250mm F5.6 PE	As Seen / E++ £129 - £249
250mm F5.6 PE	E++ £249
500mm F8 EII	E++ £499
2x Converter E	E++ £175 - £335
120 E Mag	E++ £175 - £335
220 E Insert	E++ / Unused £149 - £179
220 E Macro	E++ / Unused £249 - £279
Polaroid Map E	E++ £225 - £279
Polaroid Map Ei	E++ / Unused £235 - £259
AEI Meter Prism	Exc / Unused £79 - £149
Prism Finder M	Exc / Unused £139 - £189
Rotary Prism E	As Seen / E++ £139 - £189
Speed Grip E	E++ / E++ £139 - £159

Bronica GS1

GS1 Complete + AE Prism	E++ £449
GS1 Complete	E++ £449
GS1 Body Only	E++ / E++ £129 - £139
50mm F4.5 PG	E++ £299
65mm F4 PG	E++ £149 - £199
110mm F4 PG Macro	E++ / Unused £299 - £349
150mm F4 PG	E++ £179
200mm F4 PG	E++ £199
250mm F5.6 PG	E++ / Unused £199 - £299
GS 120 Mag (6x5)	E++ £149
GS 220 Mag (6x5.5)	E++ £199
Polaroid Map G	E++ / Unused £39 - £139
AE Prism Finder G	E++ £149
AE Rotary Prism G	E++ £225
Speed Grip G	E++ £39

Bronica RF645

RF645 + 65mm F4	E++ £599
RF645 + RF + Finder	E++ / Mint £229 - £249
65mm F4 RF	E++ £149
RF Polarisng Filter Set	E++ £35

Bronica SOA/Ai/B

SOA Complete + AE Prism	E++ £399
SOA Complete	Unused £449
SOB Body Only	E++ £125
40mm F4.5	E++ / Mint £249
50mm F3.5 PS	E++ £249
50mm F3.5 S	E++ / E++ £179 - £249
65mm F4.5 PS	E++ / Unused £119 - £299
80mm F2.8 PS	E++ / Unused £125 - £149
110mm F2.8 PS	Unused £99
110mm F4 PS Macro	E++ / E++ £249 - £299
150mm F3.5 S	E++ / As Seen / E++ £139 - £299
150mm F4 PS	As Seen / Mint £139 - £299
200mm F4.5 PS	Exc / Mint £149 - £249
200mm F4.5 S	E++ £149
250mm F5.6 PS	E++ £149
2x Teleconverter S	E++ £299
SO 130I Black	E++ £125
SO 130M Black	E++ £179
SOA 120 Mag	E++ £39
SOA 135N Mag	E++ £49
SOA 220 Mag	Exc / Unused £20 - £59
SOA 220U Mag	E++ / Unused £49 - £79
SOA 120 Mag	E++ £69
SOA 220 Mag	Exc / E++ £29 - £79
Polaroid Map SQI	E++ £125 - £149
AE Prism Finder SQI	E++ / Mint £139 - £149
AE Prism Finder S	E++ / Mint £119 - £149
ME Prism Finder S	E++ £139 - £149
45DS Prism Finder	E++ / Mint £125 - £149
Prism Finder S	E++ / Unused £139 - £189
Motordrive SQI	E++ / E++ £109 - £119
Speed Grip S	E++ £123
Autobellows S	E++ / Unused £129 - £299
Extension Tube S36	E++ £175
Prism Finder S	E++ / Unused £125 - £259
Tipol Mount S	E++ £30

Canon EOS

EOS 1V Body Only	E++ £399
EOS 1V + E2 Booster	E++ / E++ £399 - £499
EOS 1V Body Only	E++ £399 - £499
EOS 1N Body Only	E++ £399
EOS 1N + E1 Booster	E++ £219
EOS 1N Body Only	E++ £199 - £219
EOS 1 Body Only	As Seen / E++ £139 - £149
EOS 1 Body Only	E++ / E++ £139 - £179
EOS 3 + E2 Booster	E++ £189
EOS 3 Body Only	As Seen / E++ £139 - £229
EOS 3 Body Only	E++ / E++ £139 - £229
EOS 3V Body Only	E++ £189
EOS 3V Date Body Only	E++ £179
EOS 5 + V610 Grip	E++ £69
EOS 5 Body Only	As Seen / E++ £39 - £59
EOS 5 QD Body Only	E++ £59
EOS 5E + 28-90mm USM	E++ £179
EOS 5E + 85mm USM	E++ £139
EOS 5E Body Only	E++ / E++ £39 - £59
EOS 300V + 28-90mm	E++ £239
EOS 300V + BP200 Grip	E++ £239

EOS 300V Body Only

EOS 300V Body Only	E++ / E++ £35 - £39
EOS 300V + 28-90mm	E++ / E++ £39 - £149
EOS 300V + 28-90mm	As Seen / E++ £39 - £149
15mm F2.8 EF Fisheye	E++ £449
17-55mm F2.8 EF USM	E++ £599
17-55mm F2.8 EF USM	E++ / Mint £239 - £259
18-55mm F3.5-5.6 EF USM	E++ £59
24-105mm F4 L IS USM	E++ £189
24mm F2.8 EF	E++ £129
28-105mm F4.5-6.8 USM	E++ £129
28-135mm F3.5-5.6 IS USM	E++ / Mint £239
28-90mm F3.5-5.6 USM II	E++ £49
28-90mm F4.5-6.8 USM Mk1	E++ £49
28-90mm F4.5-6.8 USM II	E++ £59
28-90mm F4.5-6.8 USM II	E++ £59
28-300mm F3.5-5.6 L IS USM	E++ £159
28-300mm F3.5-5.6 L IS USM	E++ £129
35-135mm F4.5-6.8 USM	E++ £75
35-135mm F3.5-5.6 L USM	E++ £79
50mm F1.2 L USM	E++ £149
70-200mm F4 L IS USM	E++ £149
75-300mm F4.5-6.8 USM II	E++ £109 - £129
75-300mm F4.5-6.8 USM II	E++ £109
75-300mm F4.5-6.8 USM II	E++ £109
85mm F1.8 USM	E++ £59
90-300mm F4.5-6.8 EF	E++ £119
100-300mm F4.5-6.8 USM	E++ £129
100-400mm F4.5-6.8 L IS USM	E++ / E++ £399 - £449

Contax 645 Series

645 Body + AE Prism + Mag	E++ £799
35mm F3.5 Diagon	E++ / E++ £199 - £219
45mm F2.8 Diagon	E++ £699 - £899
45-90mm F4.5 Vario	E++ £159
50mm F3.5 Diagon	E++ / E++ £349 - £399
102mm F4 Apo Macro	E++ / E++ £129 - £139
102mm F2.8 Sonnar	E++ / Unused £699 - £899
102mm F4 Sonnar	E++ / Unused £849 - £999
Magazine + Insert	E++ £169
M28-2 Polaroid Map	E++ £79 - £99
MSB1 Flash Bracket	E++ / Mint £179 - £199
AE Prism Finder	E++ £199
GB101 Lens Hood	E++ £59
GB1 Lens Hood	E++ / Unused £45 - £59
L450 Cable Switch	E++ £39

Contax G Series

16mm F8 G + Finder	E++ £999
21mm F2.8 G + Finder	E++ £399
28mm F2.8 Biogon	E++ £239
35-70mm F3.5-5.6 G Vario	E++ £239
30mm F2.8 G	Unknown / E++ £399 - £449
H10 Back	E++ / E++ £39 - £119
GC21 CASE (G2)	E++ £79
TLA140 Flash	E++ / Mint £39 - £59
TLA200 Flash	E++ / E++ £79 - £119

Contax SLR Series

N1 + 24-65mm	E++ / Unused £449 - £750
NX + 28-90mm	E++ / Unused £349 - £499
AX Body Only	Exc / E++ £299 - £499
RX3 Body Only	E++ £499
RTS Body Only	As Seen / E++ £179 - £249
S2 Body Only	E++ £199
RTS2 Body Only	As Seen £169
RTS + Wind	E++ £195
RTS Body Only	E++ £195
Body Only	E++ / E++ £199 - £249
167MT Body Only	E++ / E++ £189 - £139
169MT Body Only	E++ £179
173MT Body Only	E++ £199
173MD + Grip Body Only	E++ £189
39 Body Only	E++ £39 - £59
Presview Body Only	E++ / E++ £179 - £249
15mm F3.5 AE	E++ £109
17-35mm F2.8 AF	E++ £89
18mm F4 MM	E++ / E++ £549 - £599
21mm F2.8 AE	E++ £349
25mm F2.8 AE	E++ £449
25mm F2.8 AE	E++ £449
28mm F2.8 AE	E++ £449
28mm F2.8 MM	E++ / E++ £199 - £249
35-155mm F3.5-4.5 MM	E++ / E++ £349 - £399
60mm F2.8 AE Macro	E++ / Mint £499 - £599
70-200mm F4.5-6.8 AF	E++ £449
70-300mm F4.5-6.8 AF	E++ / Unused £499 - £599
80-200mm F4 AE	E++ / Mint £279 - £449
85mm F2.8 MM	E++ £225
85mm F2.8 MM	E++ £225
100mm F2.8 AE Macro	E++ £199 - £229
100mm F2.8 AE Macro	E++ £599 - £649
135mm F2 (60 Year Edition)	Unused £249
135mm F2.8 AE	E++ £169
135mm F2.8 AE	E++ £169
135mm F2.8 AE	E++ £169
180mm F2.8 AE	E++ £169
180mm F2.8 AE	E++ / E++ £329 - £449
200mm F2.8 MM	E++ £349
200mm F3.5 AE	As Seen / E++ £199 - £225
300mm F4 MM	E++ / E++ £299 - £550
TLA280 Flash	E++ / Mint £139 - £119
TLA300 Flash	As Seen / Mint £229 - £339
Fuj 35 Pro Body Only	E++ £249
Fuj 52 Pro Body Only	E++ / E++ £159 - £199

Digital SLR Cameras

Canon EOS 1D MkII Body Only	E++ / E++ £1,299 - £1,499
Canon EOS 1D MkII Body Only	E++ / E++ £599 - £699
Canon EOS 1D MkII Body Only	E++ / E++ £599 - £699
Canon EOS 1D MkII Body Only	E++ / E++ £599 - £699
Canon EOS 1D MkII Body Only	E++ / E++ £599 - £699
Canon EOS 300 + BG-E2 Grip	E++ £329
Canon EOS 300 Body Only	E++ / E++ £379 - £399
Canon EOS 300 Body Only	E++ £329
Canon EOS 200 + BG-E2 Grip	E++ £329
Canon EOS 200 Body Only	E++ £329
Canon EOS 100 + BG-E2 Grip	E++ £329
Canon EOS 100 Body Only	E++ £329
Canon EOS 100 Body Only	E++ £329
Canon EOS 450D + 18-55mm IS	E++ £329
Canon EOS 450D Body Only	E++ £329
Canon EOS 400D + 18-55mm + BG-E3 Grip	E++ £359
Contax N Digital Body + 24-65mm	E++ £1,399
Fuj 35 Pro Body Only	E++ £249
Fuj 52 Pro Body Only	E++ / E++ £159 - £199

Minolta 7D Body Only

Minolta 7D Body Only	E++ £199
Minolta 7D + VC-7D Grip	E++ £249
Minolta D3 Body Only	E++ £249
Minolta D3 Body Only	Exc / E++ £549 - £799
Nikon D1X Body Only	E++ £299 - £349
Nikon D1 Body Only	E++ £199
Nikon D300 Body Only	E++ / E++ £699 - £849
Nikon D200 + MB-D200 Grip	E++ £399
Nikon D100 + MB-D100 Grip	E++ £179
Nikon D70 Body Only	E++ £179
Nikon D60 Body Only	E++ / E++ £229 - £249
Nikon D50 Body Only	E++ £189
Olympus E3 Body Only	E++ / E++ £559 - £599
Olympus E1 + HD-2 Grip	E++ £249
Olympus E1 Body Only	E++ / E++ £179 - £199
Olympus E20 + 14-55mm	E++ £319
Olympus E1 + 14-55mm F3.5-5.6 ED	E++ £249
Panasonic G1 + 14-55mm	E++ £250
Panasonic G1 Body Only	E++ / Mint £179
Pentax K7 + 18-55mm	E++ £599
Sony A700 Body Only	E++ £499

Flash & Lighting - Please Phone

Fuji - Please Phone

Hasselblad H Series

H1 Complete	E++ £1,899
H2F Body + Prism + Magazine	E++ £2,449
150mm F2.8 HC	E++ £1,399
210mm F4 HC	E++ £1,499
H10 Back	E++ £1,899
HM 16/32 Magazine	E++ / Mint £169 - £369
H10 Polaroid Map	E++ £149

Hasselblad V Series

5033CV Millennium Complete	E++ £1,999
5033ELX Black Body Only	E++ £449 - £450
5033V Complete	E++ £2,299
5033V Complete	E++ £2,299
ARC Unit	E++ £2,250
50mm F3.5 CFH Fisheye	E++ £3,299
50mm F4 C Chrome	Exc / E++ £249 - £399
50mm F4 C Chrome	As Seen / E++ £199 - £449
50mm F4 CF	Exc £379
50mm F4 Classic ZV	Unused £2,999
50mm F3.5 C Black	E++ £399
60-120mm F4.5 FE	E++ £849
80mm F2.8 FE	E++ £499
102mm F4 CF Macro	E++ £899 - £949
120mm F5.6 S Planar	E++ £199
135mm F3.5 C Macro	E++ £299
135mm F3.5 C Macro	E++ / E++ £249 - £349
150mm F2.8 FE	E++ £299
150mm F2.8 FE	E++ £299
150mm F4.5 R 3-3cm	E++ / E++ £299
150mm F4 C Chrome	Exc £149
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CF	E++ £849 - £899
250mm F4 FE	E++ £349
250mm F4 FE	E++ / E++ £599 - £749
250mm F4.5 C Chrome	As Seen / E++ £149 - £249
250mm F5.6 CF	Unknown / E++ £499
350mm F5.6 C Black	Exc £449
350mm F5.6 C Black	E++ £450
2x Converter	E++ / Mint £349 - £449
Canon 2x Converter	E++ £160
Canon 2x Converter	E++ £160
Vivitar Converter	E++ / E++ £59 - £79
70 Chrome Mag	E++ £69
A12 Black Mag	As Seen / E++ £79 - £99
A12 Chrome Mag	As Seen / E++ £49 - £149
A16 Black Mag	E++ £125
A16 Chrome Mag	E++ / E++ £149 - £179
A16 Chrome Mag	E++ £125
A16 Chrome Mag	E++ / E++ £125 - £145
A24 Chrome Mag	Exc / Mint £449 - £125
A24 TCC Black Mag	E++ £139
A24 Black Mag	E++ / Mint £199 - £229
Polaroid Mag	E++ £75
H2C Prism	Exc £45
HC Prism	Exc £229
III F Rial Dial Chrome Body	E++ £239
III F Rial Dial + 50mm F2.8	E++ £450
III F Rial Dial Chrome Body	E++ £239
III F Rial Dial Chrome Body Only	E++ £225
III C Chrome Body	E++ £225
III A +50mm F2 Summer	E++ £275
III A Chrome Body Only	E++ £195
III Chrome + 50mm F2	Exc £235
III Chrome + 50mm F2	E++ £195
III F Rial Dial Chrome Body	E++ £350
III F Rial + 50mm F3.5	E++ £449 - £450
35mm F3.5 Elmar	Exc £199
50mm F2.8 Summar	Exc £149
50mm F2.8 Summar	E++ £349
50mm F3.5 Red Scale Elmar	E++ £245
65mm F3.5 Elmar	E++ £245 - £299
135mm F4 Elmar	E++ £149
135mm F4.5 Hektor	As Seen £85
280mm F4.5 Telyt	E++ £225
Jupiter 50mm F2	E++ £125
Jupiter 50mm F2	E++ £125
Ricoh 28mm F2.8 GR + Finder	E++ £59
Super Aerial 135mm F3.5 Kypel	As Seen £45
Voigtlander 12mm F5.6 + Finder	E++ £349 - £449
Voigtlander 25mm F4 + Finder	E++ £219
Voigtlander 35mm F2.5 Color Skopar	E++ £219
Voigtlander 75mm F2.5 Color Heliar	E++ £199
FKUS Hood	E++ £39
STC 20cm Finder	E++ £79
SGVOC 3cm Finder	E++ £39
SHOCC 13.5cm Finder	E++ £39
VOOH Finder	Exc / E++ £35 - £45

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R7 Chrome Body Only	E++ £399
R6 Black Body Only	E++ / E++ £399 - £449
R6 Chrome Body Only	E++ £499
R5 Black Body Only	E++ / E++ £249 - £299
R5 Chrome Body Only	E++ £249 - £349
RE Black Body Only	E++ / Unused £219 - £399
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RAS Model 2 Black Body Only	E++ / Unused £249 - £499
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SL M2 Black Body Only	E++ £499
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28-70mm F3.5-4.5 ROM	E++ / E++ £319 - £399
35-70mm F3.5 R German	E++ / E++ £449 - £450
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60mm F2.8 Macro + Tube	E++ £349
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80-200mm F4.5 R 3-3cm	E++ £249
90mm F2.8 R 3-3cm	Exc / E++ £145 - £199
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180mm F4 R 3-3cm	Exc / E++ £199 - £299
180mm F4 R 3-3cm	E++ / E++ £149 - £249
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2x Extender R	E++ / Unused £149 - £249
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180mm F4.5 W	Exc / E++ £179 - £199
180mm F4.5 W	E+ / E++ £149 - £299
210mm F4.5 W	E+ / E++ £149 - £299
250mm F4.5 W	E+ / E++ £129 - £179
250mm F4.5 W	E+ / E++ £199 - £225
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F100 Body + MB15 Grip	E+ / E++ £1,199
F100 Body Only	E+ / E++ £1,149 - £1,399
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F90 Body Only	E+ / E++ £99 - £125
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F80 Black + MB16 Grip	E+ / E++ £129
F80 Black Body Only	E+ / E++ £69 - £89
F80 Chrome Body Only	E+ / E++ £79
F80S Body Only	Unusd £39
F80 Body Only	E+ / E++ £39
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17.5mm F2.8 AF	E+ / E++ £79
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20mm F2.8 AF	E+ / E++ £49
24mm F2.8 AF	E+ / E++ £49
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70-300mm F4.5-5.6 AF	Unusd £299
75-240mm F4.5-5.6 AF	Unusd £399
80-200mm F2.8 AF	E+ / E++ £399
80-200mm F2.8 AF	E+ / E++ £649
80-200mm F4.5-5.6 AF	E+ / E++ £399
80-400mm F4.5-5.6 AF VR	E+ / E++ £815
85mm F1.8 AF	E+ / E++ £249
55mm F2.8 D PC Micro	Unusd £89
105mm F2 AF DC	Unusd £799
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300mm F2.8 AF	E+ / E++ £1,199
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Sigma 15-30mm F3.5-4.5 EX IF	E+ / E++ £229
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Nikon Manual

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F3HP + MF14 Databack	E+ / E++ £249
F3HP Body Only	Exc / E+ £149 - £199
F3 + MD4 Motor Drive	E+ / E++ £159 - £199
F3 + MF14 Databack	E+ / E++ £219
F3 Body Only	As Seen / E+ £79 - £149
F2AS Black Body Only	E+ / E++ £349
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F2A Black Body Only	Exc / E+ £179 - £249
F2A Chrome Body Only	Exc / Mini £189 - £750
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F2 Photomic Chrome Body Only	E+ / E++ £199 - £249

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F3HP + MF14 Databack	E+ / E++ £249
F3HP Body Only	Exc / E+ £149 - £199
F3 + MD4 Motor Drive	E+ / E++ £159 - £199
F3 + MF14 Databack	E+ / E++ £219
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SB22S Speedlight	E+ / E++ £49
SB25 Speedlight	E+ / E++ £75
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67 Mirror Up Complete	E+ / E++ £499
67 Mirror Up + Prism	As Seen £199
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55mm F3.5 Takumar	E+ / E++ £159
55mm F4	E+ / E++ £159
400mm F4.5 EDIF FA	E+ / E++ £749
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Finder Magnifier	E+ / E++ £45

67II Body Only	Exc £549
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67 Mirror Up Complete	E+ / E++ £499
67 Mirror Up + Prism	As Seen £199
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55mm F3.5 Takumar	E+ / E++ £159
55mm F4	E+ / E++ £159
400mm F4.5 EDIF FA	E+ / E++ £749
120 Insert	E+ / Mini £59 - £79
220 Insert	E+ / E++ £49 - £59
Finder Magnifier	E+ / E++ £45

Pentax AF	E++ £149
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M23 OD Body Only	Mini £39
M250 + 28-80mm	As Seen £39
M250 + 35-80mm	E+ / E++ £39
M250 Body Only	E+ / E++ £39
210 + 35-80mm	E+ / E++ £69
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28-70mm F2.8 DA IF AL	E+ / E++ £449 - £499
28-70mm F4 FA	Exc / E+ £39 - £75
28-105mm F4.5-5.6 FA	E+ / E++ £39
35-70mm F3.5-4.5 F	E+ / E++ £69
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Pentax Manual - Please Phone

Rollei 6000 Series	E++ / Mini £1,950 - £2,750
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6008 Pro Complete	E+ / E++ £599
6008 Pro Body + Magazine	Unusd £549
6008 M1 Complete	E+ / E++ £369 - £499
6002 Complete	E+ / E++ £299
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50mm F4 PQ	E+ / E++ £650
50mm F4 PQ LE	E+ / E++ £549 - £599
75-150mm F4.5 PQ Varo	E+ / E++ £1,099
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120mm F4 PQ Macro	E+ / E++ £899
120mm F5.6 HFT	E+ / E++ £399
150mm F4 LE	E+ / E++ £499 - £599
150mm F4 HFT	Exc / E+ £249 - £299
150mm F4 PQ	E+ / E++ £549 - £650
150mm F4 PQ Tele Xenar	E+ / E++ £499
150mm F4 PQS	E+ / E++ £549
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120 Magazine (8006)	E+ / E++ £139
120 Magazine (8006)	E+ / E++ £139
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ROGER HICKS

It might be true that only 10% of any art is truly good, but it's enough to make us put up with the other 90%

YOU DON'T have to like everything. This is halfway to a definition of art. I've just been rereading a lot of my photographic books – books of pictures, not 'how-to' books. I'll cheerfully invoke Sturgeon's Law and dismiss 90% of photographic (and any other) art as rubbish: Theodore Sturgeon himself, in response to the criticism that 90% of science fiction is rubbish, replied that 90% of everything is rubbish, but that he enjoyed the other 10%.

How, though, do we find this 'other' 10%? How do we mine the good art from the dross? In an ideal world, the good stuff would be all the art that is created – the rest would automatically fall away as the chaff that it is – but this immediately raises two problems. The first is that we don't all agree on what's good and what isn't. The second is that it can often take a bit of a run-up before art is accepted as good.

The second question actually takes us back to the first. Accepted by whom, after all? Students looking for posters to put on their walls? Camera club judges? Curators of museums, often looking for the Next Big Thing? Editors? Right-wing politicians, who want to cut off all funding for public art, except perhaps safe paintings from at least 100 years ago (or in the style of at least 100 years ago) in municipal art galleries?

Let's take the case of Public Art as one of the hardest questions. Once again, there are two faces. First, there is the question of whether any public money at all should be spent on art. This is basically a yes/no argument, but because most politicians like to maintain the illusion they are not complete philistines, few would actually cut off all funding to all arts. The second face concerns what sort of art should be publicly funded. This is where life can get quite interesting.

What, after all, is art for? There are, surprisingly, many answers. Decoration. Prestige. Meditation. Celebration of beauty. Religion. Intellectual stimulus. Even investment.

Traditional municipal art galleries were strong on prestige and celebration of beauty. Both are worthy aims, but soon become cloying. Also, quite a lot of artists like to try things that are new, and which may not immediately be understood by the bulk of the

population. A substantial minority of artists, too, have a mischievous streak: they like to wind people up and rattle the bars of their cages to see what will happen. This is where intellectual stimulus may (or may not) come in. So, should we (as taxpayers) pay to be shown stuff we don't understand, be wound up, and to have the bars of our cages rattled? Or should we follow the tastes of Alderman Foodbottom, he of the iron watch-chain, Chairman of the Tramways and Fine Arts Committee?

My suspicion is that as the money is going to be spent anyway, we might as well spend as much of it as possible on being wound up, and so on. Even after allowing for Sturgeon's Law, and the probability that 90% of what we fund will be rubbish, the remaining 10% should provide all the intellectual stimulus, decoration, celebration of beauty and everything else we could reasonably demand. It

could even prove a good investment, with prestige riding on investment's coat-tails.

Investment is perhaps the least obvious, but if art galleries are able to take a punt on what they think is good and interesting, early in the artist's career, they can get good work, cheap. Imagine a curator who had had the foresight to buy van Gogh paintings. In other words, they could easily get ten good paintings and 20 good photographs for the same money as one painting by a well-established (and preferably dead) artist whose work goes for millions. Of course, they'd need to rotate their exhibitions more, but that's good too, an incentive to revisit old pictures as well as admiring new ones.

Yes, money would inevitably be wasted on dross, but even then it needn't be completely wasted. Few pictures are so awful that they couldn't be disposed of in an annual auction at the art gallery, and there are people who might delight in buying a picture for £50 that the gallery had paid £1,000 for. Some would even buy it as a joke, only to find that 20 years later they had a fortune on the wall. Or not.

This modest proposal would, I believe, introduce a great deal more playfulness into art. The gutter press would still moan, but that's their job. The rest of us might be able to get on with enjoying the 10% of art that's worth seeing. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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